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ABSTRACT

The second of four related manuals describing the goals and methods of an established developmental theatre project at the University of Colorado, this manual presents a hierarchical framework and practical guidelines for conducting drama workshops for elementary students, secondary students, and adults. It describes four types of workshops--content centered, theatre centered, custom designed, and developmental--and discusses value systems and teaching techniques that have been tested in previous workshops. Specific workshop lesson plans are outlined on the topics of trust, sensitivity, sensory awareness, imagination, expressiveness, creativity, movement, and self-confidence. Each lesson plan offers objectives, techniques, evaluation procedures, and follow-up activities. The manual concludes with a discussion of norms for evaluating the effectiveness of the workshop. A beginning bibliography, six pages of teacher notes, and a teacher evaluation sheet are appended. (MAI)

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The Colorado Caravan
Workshop Manual

by

Martin Cobin

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

with

workshop lesson plans

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The Colorado Caravan Workshop Manuals

Introduction

Developmental Theatre, as we conceive of it, involves the use of theatre for the purpose of facilitating personal and social development. The potential for such facilitation is limited by two major factors: the openness of people to what we have to offer and the nature of theatre itself. Even assuming an enthusiastic desire to take advantage of our offerings, we can make nc pretence to be all things to all people. There is some development that we can facilitate. Our experience--a mere four years now at the start of 1976--is limited. There is much exploration yet to be done, much yet to be learned. There is no need, however, for others to start now where we started four years ago. The intention of this series of manuals, therefore, is to describe our goals and our methods at this point of time.

The scope of each of the manuals is limited; it should, nonetheless, be of value. The value will be greater for those who do not turn to it for a definitive statement but for practical guidelines and a theoretical framework which can serve as the background for an experiment. To date, the experiment has been successful and fulfilling. We are no longer seeking to determine whether this concept of developmental theatre is viable. We are still seeking ways to increase and expand its utility. Our effort is developmental in that we are still learning, still trying out new ideas, still

capable of and quite willing to accept mistakes. Those who would like to join in this experiment--in doing what we know is effective but can be made more effective--will be off to a running start if they can benefit from what these manuals have to offer.

The Colorado Caravan Workshop Manual

The performance and the workshop experiences are interrelated. Although the focus of this manual is on the workshops, some opening remarks about the performance are useful.

Workshop Context

It is important, first to realize that for many of the people to whom the CARAVAN comes, we provide one of very few artistic experiences and--quite frequently--the first or only experience they have ever had with live theatre. Secondly, as theatre, the production calls for imaginative involvement; and this aspect is intensified by our conscious use of production methods which demand and stimulate imaginative involvement. It is important to stress the value of the production in stimulating the type of orientation and activity sought after in workshops. Thirdly, the degree that the production is successful in having an impact on the audience enables the actors to earn their right to be among the audience members, using their time and their space. In short, the performance establishes a rapport which greatly facilitates the interaction between audience members and actors during the workshops. For these reasons it is essential that the performance precedes the workshop. When there have been exceptions to this rule, the workshops have been unsuccessful.

There are times when those who arrange for us to come to them indicate a desire for our performance only. Most commonly, we refuse to perform unless we can follow the performance with workshops; exceptions to this are rare. One exception is a desire to introduce ourselves where we are not known and the only way to become acquainted seems to be through a simple performance. Obviously, such an arrangement would not be justified twice in a row. Another exception, which is more common, is when we give a performance for fund raising purposes; that is, to raise money that will enable us to bring our performances and workshops to groups that have no budgetary capacity to pay even our very nominal fees.

Why this insistence on combining performances with workshops? There are two major reasons. First of all, there is a strong tendency--understandable in light of their backgrounds of training and experience--for many people to think of theatre purely as entertainment. From this standpoint, the goal would appear to be reached through the performance; the workshop is a difficult element for them to understand--either as to its nature or its value. To the degree that we are willing to do productions only, we tend to reinforce the notion that we are essentially a source of entertainment. Of course, we do strive to be entertaining; but we do not accept this as the reason for our existence. Secondly, just because the reason for our existence is developmental, our goals cannot

be achieved as effectively through production alone. That is, the workshop is a vital and necessary part of our method.

Convincing people to take our workshops along with our performances has not proven too difficult. The key to success here seems to be the offering of a variety of options with different appeals. It is also helpful to set forth the options in fairly concrete terms. Those who are perplexed initially as to the nature or value of a workshop will not feel any more comfortable when asked to suggest what they would like the workshop to be. Ideally, of course, it would be good to have others work out with us the nature of the workshops. Often, as a result of earlier experiences of working together and developing trust, this stage of co-planning the workshops arrives naturally.

Practically, then, we offer options and sub-options. Workshops are described as fitting into any of four categories: content centered, theatre centered, developmental, or custom designed to meet specific goals and circumstances. Various types of developmental workshops are suggested and examples are given of a few custom designed workshops. This terminology must be made meaningful to people and, of course, we must be prepared to supply any of the options that may be chosen. A fuller discussion of these options, therefore, is called for here.

Workshop Types

Content Centered

The content centered workshop undertakes to enlarge the audience's understanding of the material in the production or to facilitate a deeper probing of concepts or problems which appear in or are stimulated by the production. CARAVAN productions have had specific orientations but there is no necessity for other groups--nor for future CARAVANS--to shape the content in this fashion. In the past, however, we have established a pattern of elementary school programs introducing specific and varying cultures, junior high school programs focusing on social study issues, senior high school programs grouping scenes from Shakespeare around a theme, and adult programs providing mature entertainment of a light but socially relevant nature.

In working with young children, we seek to provide a means of exposing a youngster to as many different cultures as there are years (and CARAVAN appearances) in the elementary school. In our four years of operation, to date, there are schools in which we have given productions and workshops four times, helping students to focus on four different cultures. Content centered workshops have involved youngsters in learning some of the sign language and dance movements of the Plains Indians, some of the attitudes and customs of medieval Japan, or something of the living conditions and lifestyle of the Eskimo of the far north--to name a few of the subject areas. The point is, however, that our

primary concern is on developing a realization of the multiplicity of cultures and an interest in and a respect for people which transcends cultural differences. It is of relatively little consequence to us how much factual knowledge is gained or retained.

There is, of course, no innate contradiction between the gaining of knowledge and the sharing of cultural experiences. It is important for us to prepare reading lists and activity suggestions that can be used in anticipation of our visit to the school and in follow-up activities after our departure. Experience has taught us, however, that the value of such activities is highly dependent on the motivations and skills of the classroom teacher. We prefer to be prepared to respond to teacher curiosity and requests. Where the prime concern for integration with class activity is our own, it is generally better for us to focus on follow-up rather than preparatory activities. This is unfortunate and indicates an area in which we must learn considerably more than we know; we have too often found, however, that preparation by teachers not familiar with or attuned to our orientation places undue emphasis on factual knowledge. The result of such an undue emphasis is the fostering of an attitude among the children that their task is to observe from the outside rather than to become involved in an experience for its own sake. The problem is worth mentioning here for two reasons. First, it underlines the need for the producing group to be quite clear and conscious regarding

its goals. Second, it draws attention to a distinction as to educational objective which may be readily--and unfortunately--overlooked by those involved in evaluation. In application, the problem diminishes in direct proportion to the skill of the actor-workshop leaders. The key to success here is artistic integrity in performance, knowledge and respect for the culture on the part of the production group, and a sincere and direct communicative relationship between the workshop leaders and the children.

To give one example on the junior high school level, the performance during the 1975-76 year (fall to spring) has dramatized episodes recorded in a diary. This diary is referred to as the basis for a novel written by an elderly person who seeks to share with others a sense of the use to which the land (in this case Colorado) had been put by those who lived on it. This culminates in some consideration of what life on this land might be like a hundred years in the future. Content centered workshops in this case not only explore additional details of life in the past periods but stimulate discussion of environmental controls, concepts of legal and moral rights with regard to property, and the nature and bases of optimistic and pessimistic attitudes regarding the future. This same material lent itself readily to a specially designed workshop described in a later section.

On the high school level, performances have utilized scenes selected from Shakespeare to illustrate or develop a

theme. We have been attracted to such themes as "Rogues and Villains," "Battle of the Sexes," "The Generation Gap," "Magic and the Supernatural." Here, again, our primary objective is not a factual one but rather one of vivifying Shakespeare's plays in performance so that students can better appreciate that Shakespeare is communicative, relevant, and interesting. It is a relatively simple task, however, to set up a workshop on Shakespeare or on a specific play of Shakespeare. In such a workshop, care must be taken not to lecture. Nor should there be an excessive use of discussion. Admitting the value of the lecture or the discussion, these are not the unique techniques of the actor-workshop leader. Carried one step further, the actor-workshop leader should not attempt to function in the role of the teacher; the teacher's training, experience, and career commitment is not in need of being supplemented in this fashion. The workshop should reflect the specialized training and talents of the leader--in this case, the theatrical talents and training. So it is to the dramatization of Shakespeare through the reading of lines, the attempts at characterization, or the working out of improvisations that students should be led by the workshop leader to a richer understanding of Shakespeare.

On the adult level, we worked most recently with an adaptation, Moliere's The Imaginary Invalid. A content centered workshop could deal with Moliere or with the subject matter of the play itself. A probing within a retire-

ment home into the nature of the hypochondriac and the doctor-patient relationship can go a significant distance down the road of reinforcing the older person's self-image as an individual still capable of dealing with personal and social problems.

Theatre centered

Little space need be devoted here to workshops we are obviously equipped to give, aimed at increasing theatrical skills or appreciation. Such workshops are called for, fairly often, by groups with specialized interests in the theatre. In a high school, for example, we may follow our performance with two sets of workshops: one on Shakespeare for all the eleventh grade English classes and one on a specialized area of theatre for students in the dramatics classes or the Drama Club. Since our overall objective is quite broad in scope, however, it may be worthwhile to consider the justification for workshops of such a specialized nature. First of all, as might be expected, the drama teacher and the drama students are often the most receptive to our program; they may, therefore, pave the way for us to enter a school. Secondly, we constitute a new experience for theatre students as well since they, too, may have rather stereotyped notions as to what theatre is and what actors are. Thirdly, we know theatre to be a subject of tremendous educational value and it is most fitting that we give of ourselves to reinforce the work of teachers and students of theatre wherever they may be. Often the drama

teachers ask for workshops in areas where they have little experience; for example, a workshop in "Mimes" or "stage movement." Finally, there exists in a few places a realization of the theatre's potential to contribute to the growth of all students, not just of theatre students. There is, for example, a small high school on the eastern plains of Colorado which invites students from the surrounding area to an annual theatre festival. Those who come are not just the Drama Clubs; in some instances the entire school comes. The activity for the day is theatre activity and we consider it a privilege when we are asked to help.

Custom designed

We can, when called upon, design workshops to meet special needs. In offering to do this, it is helpful to provide an example of what can be done. Two examples may suffice here, one fully integrated with a regular production offering and one highly atypical use of a workshop separated from the normal production.

Reference has already been made to our junior high school production dealing with the use of the land. Our title for that production is "Colorado: 1776-2076." The language arts coordinator of one of our school districts approached us with a concern to utilize the CARAVAN in the promotion of language skills. This coordinator has a particular interest in the junior high school, a grade level which has presented us with the greatest challenge. What we designed in this case was worked out by the CARAVAN, the

language arts coordinator, and several junior high school teachers who were conducting an experimental combined class in language arts and social studies. The design was tried out in this combined class with the help of both the teachers and the students and modifications were then made in refining a format which all of us felt would be effective in use throughout the district. The basic design consists of announcing to students that the COLORADO CARAVAN will be visiting the school with a production of "Colorado: 1776-2076." It is explained that this production includes a view of what life might be like in Colorado a hundred years from now and that the CARAVAN members are interested in what the students might think life could be like at that time. Each class is invited to submit to the CARAVAN a story of something that might happen to people in Colorado in the year 2076. The class could elect to work together in producing the story or the class, as a whole, could select one story from among those written by each member of the class. The stories are not to be written in dialogue but people are encouraged to write and select stories that would lend themselves to dramatization. It is further explained that the CARAVAN members will help the students to dramatize one or more of the stories they have written. The stories are then written, selected, and sent to the CARAVAN for further selection. CARAVAN members then familiarize themselves with the selected stories and, after the performance, devote time in the workshops to helping the students dramatize their own

material. The primary objective of all this is to motivate creative writing and to enlarge the interest in creative writing. An interesting, and at times depressing, by-product is the insight gained into the contemporary American junior high school student's expectations for the future.

It has already been pointed out that performances without workshops are exceptional. Perhaps more exceptional are workshops without performances. One example of this latter exception is an interesting illustration of the need for and value of openness and flexibility. A high school psychology teacher, already familiar with our program, made arrangements sufficiently in advance to enable us to come to his school at a date appropriate to fit his teaching unit on frustration and conflict. He also arranged to free his students in the various classes he taught from all other class commitments on the day of our visit. For these psychology students, then, the day's program consisted of workshops in which their activities were modeled after activities demonstrated initially by the CARAVAN members. This initial demonstration was a completely unrehearsed improvisation by the CARAVAN actors responding to material presented to them by the CARAVAN director. First, the actors were given rough characterizations or roles and some time to think of more details than were given to them and of methods of physically and vocally projecting these characterizations. Next, a situation was described in which these characters were to find themselves; this was, of course, a conflict or

stress situation. Then the actors were asked to improvise on the spot, acting out the behavior of the people they were supposed to be within the situation that had been described to them.

For example, the actors might first be asked to assume such roles as a man on his way to a job interview, a woman rushing to the bank with a deposit to cover a check written on an overdrawn account, a criminal escaping with twenty thousand dollars in cash from an office in which he had set off the burglar alarm, a grandmother on a shopping spree, a granddaughter who was spoiled rotten, and a young man who had been drinking too much. Having been given time to fill in the details of their characterizations, the actors are now asked to come into an area about eight by ten feet defined by chairs. The situation is then described to them: they are in an elevator in a twelve story department store building. They'd gotten on at the twelfth and eleventh floors except for the young drunk who had gotten on at the tenth floor. The young drunk, when getting on, had pushed the elevator operator out and insisted on running the elevator himself. Now, for no apparent reason, the elevator is stuck between the ninth and eighth floors, the door will not open, and they have been in this position and predicament for the past forty minutes. To demonstrate the reality of improvisation, and to foster confidence in their own abilities, the psychology students can now be asked to define the roles for the next demonstration, with the situation provided

by either the students or the director. In the subsequent workshops, students will be arranged in small groups with two groups relating. One group plans the roles and the situation (playing director) and the other group role-plays within the given situation. The two groups then reverse activities. In this fashion, each student engages in planning conflict and frustration situations and in acting within such situations and, to some degree, experiencing vicariously some of the feelings involved. The CARAVAN actors serve as catalysts in these workshop situations; they do not relieve the students of their responsibilities or involvements. The psychology teacher is left free to observe, to comment at the conclusion of any improvisation, or to take notes for reference purposes in subsequent days of the unit on conflict and frustration.

Developmental

Used as a category distinct from other types of workshops, the term "developmental" is meant to label workshops specifically designed to stimulate or reinforce certain characteristics important to individual growth. In offering this alternative to people, it is useful to identify some of the characteristics--such as imagination, creativity, trust, sense awareness, expressiveness, physical coordination, cooperativeness, and sensitivity to others. In explaining such workshop options, in developing the techniques to be applied, and in the running of the workshops themselves, care must be taken to allow no confusion as to the nature of the

workshop leaders as developmental theatre practitioners. There should be no pretence at being physical therapists or psychotherapists. The fact that such therapists have found great utility in various techniques developed by theatre people neither makes theatre people qualified to function as therapy specialists nor does it disqualify theatre people from continued use of these techniques.

Some special attention should be given here to the work of those in the field of Creative Drama, whose choice of label accurately reflects the extensive borrowings they have made from the art of theatre. The basic characteristic of work in creative drama is that its thrust is entirely developmental, quite divorced from any sense of performance or audience. If, within a group doing creative drama, there should arise a desire to work up some sort of a production, there is no need to suppress the urge but its appearance and its satisfaction are relatively rare and essentially irrelevant. The emphasis on the growth of the individual participant is reflected in the use of the term developmental drama and our choice of the term developmental theatre reflects the extensive borrowings we have made from those who have worked in this area. Typically, our workshops involve people in activities which, also, have no performance or audience oriented goal or expectation. Typically, our techniques--in the developmental workshops--are those asscciated with creative or developmental drama activities. The fact that we conceive our program in terms

of the full span of human age and circumstances introduces nothing novel to creative drama people despite the fact that they most commonly focus on work with children. Nor is there anything different in the growing awareness of the utility, in this developmental process, of arts other than theatre. Recognizing and acknowledging to others that workshops of this sort are essentially examples of creative or developmental drama helps us to benefit from the experiences of others, helps us to explain to many people the nature of what we are about, and causes us no embarrassment. The task of the actor who would employ the techniques of creative drama is one of learning how to function effectively in what is, essentially, an educational context. The task of the educator who would employ the techniques of creative drama is one of learning how to handle techniques which are essentially theatrical. Placing the relationship in this perspective should help to establish the validity of either approach or the lack of any innate superiority of or justification for one approach rather than the other. The approaches are different, however; they result in different emphases and consequences; they should be employed in different ways and under different circumstances. There is a considerable literature available on the goals and methods of creative or developmental drama. Those interested in mounting such a program as ours should become familiar with this literature; a very brief "getting started" bibliography appears at the end of this manual to assist those not already

familiar with the field.

It will be useful to focus some attention on the special place of the actor in developmental workshops or in a group such as the CARAVAN. First, it is important to note that ours is a short-term impact. We come as outsiders or visitors, we do not stay long, and we do not come frequently. Consequently, we must build rapport in a hurry, provide an experience not otherwise available, and make a contribution in terms of potential follow-up.

A case could be made for the notion that where we reappear year after year, even though only once in a year, we do provide something of value quite apart from preparatory and follow-up activities. We do, in fact, affect numbers of people in this repetitive way. As noted earlier, there are grade school youngsters who have seen a series of culture-oriented presentations. We are already finding, in junior and senior high schools, a significant number of students who have had experience with us at lower educational levels. (There is, incidentally, a worthwhile reinforcement which takes place when a dubious principal who invites us to a first appearance in the school learns of the positive attitudes already developed by many of the students toward the CARAVAN.)

To return to the point, the performance can meet the need to establish, rapidly, a good rapport for the workshop interaction. To achieve this, the workshop

leaders must first establish their talents as actors through the quality of their performance. This demands a level of acting ability, and an energy and time investment in the process of rehearsal, and constant refinement and adaptation which is not necessary for the normal teacher of creative drama.

Within the workshop, however, the actor must change the orientation from one of performance to facilitation. In the developmental workshop, what is being facilitated is the participant's growth as an individual, not as an actor or theatrical performer. This means the actor must be interested in the participant as a person. When the actor manifests such an interest--and not all actors can--the impact on the workshop participant is qualitatively different from what grows out of the participant's ongoing interrelationships with the teacher. This difference most commonly intensifies whatever impact is made. Part of the reason for this is the fact that the actor is a stranger and attention from a stranger tends to be more flattering than attention from someone whose job it is to provide attention. Another part of the reason is the glamour that may be attached to someone identified as an actor; in this sense it would commonly be even more effective if the workshops could be led by members of the regional professional football team. But a significant part of the qualitative difference

stems from the basic orientation of the actors. Actors are not like other people--a generalization that must accept the presence of the exceptions that exist for any generalization. By and large, however (and this can be kept in mind in selecting actors for such a program), the actors will be sensitive people, extrovertive in manner (if not within the core of their personalities), vocally and physically expressive and controlled, flexible in their interrelationship with people and circumstances, highly imaginative, and predisposed to role playing. These qualities brought into a workshop situation can result in participant experiences that are, in fact, different.

Such differences as have been mentioned often result in dramatic changes among the participants. A youngster with learning disabilities may make his first coherent attempt at relating a succession of language symbols. A girl given to an unhealthy pattern of sulky behavior may achieve meaningful and obviously satisfying relationships with a peer group. A young man pretty well brain washed into a self-image of ineptitude may discover an area of competence if not superiority. Changes of this nature cannot be guaranteed but they occur often enough to provide tremendous satisfactions to CARAVAN members and to demonstrate that the techniques have tremendous potential. When this occurs, it may stimulate a participant desire for

additional experiences of this nature and a teacher desire to provide such experiences.

One particularly vivid memory for the COLORADO CARAVAN is that of the gentle persuasion that had to be engaged in to solicit an invitation from a school principal who explained that his community was sports oriented and not much interested in matters of this sort. Two years of subsequent CARAVAN activity in this school was followed by a statement that further visits were no longer called for in light of the fact that the school now had its own drama specialist. There is no way of determining the exact cause and effect relationship here, nor have we sought to determine the precise nature of the ongoing drama activity in the school, but our overall reaction is one of pleasure. In the sense of our workshop program being a one-shot experience that cannot pretend, and does not seek to pretend, to be a substitute for creative dramatics, we would have a tremendous sense of success if we could play even a small part in putting ourselves out of existence through the establishment of a state-wide system of creative dramatics.

It is not enough, however, to describe the developmental workshops as creative dramatics. The term, creative dramatics, covers too wide a span of activities to be sufficiently meaningful. There are also those who might include in the term, or exclude from it, a host of theatre games and exercises that have been employed as means of

introducing youngsters to theatre or as methods of developing certain performance skills or as preliminary training for people interested in becoming actors. What we employ in our developmental workshops is not to be limited by any specific definition or terminology. Methods should be employed, regardless of source or label, which contribute to the developmental goal and which are not injurious in other ways. It is imperative, therefore, that each workshop have a clear developmental objective. There is too great a tendency for beginners in this work to develop a battery of interesting and useful techniques which hold the attention of the participants who learn to enjoy the workshop situation. Conscious of the attention being paid and the enjoyment experienced, the workshop leader derives a sense of success and satisfaction. There ultimately comes a time, however, when there is either a question as to what to do next or a frantic search for new techniques which, as a consequence of time pressures, occasionally take on the form of gimmicks rather than carefully thought out procedures for educational growth. There is also bred, in the course of time and largely on the subconscious level, an attitude toward the workshop which makes of it essentially a form of entertainment. Educational and psychological terminology about the workshop values tend to become social rationalizations and the participant enjoyment constitutes the chief measure of success. Without a clear articulation of the workshop goal, it is also difficult to have a basis for intelligent selection of techniques since, in fact, many of the techniques

can be utilized for a variety of purposes. In this regard, no workshop should have only a single impact nor would it be limited to techniques employed only in workshops with a specific goal; but each workshop must have an articulated goal which affects the focus, emphasis, methods, and evaluations.

The preceding discussion can be illuminated by a few more comments and then through the inclusion, for examination, of a few lesson plans for workshops developed by graduate students in our Developmental Theatre Program. None of this is meant to be definitive but rather to make more specific some notions as to how others might go about--hopefully even more successfully--achieving the desired goals.

Value Systems

We must remain conscious at all times of our own basic value systems. The articulating of at least portions of this value system is necessary to any understanding of the procedures employed. My own expression of a value system, therefore, cannot be avoided nor would I wish to avoid it. I offer it, however, not in an attempt to force it upon the reader but--beyond its necessity for understanding the procedures that grow from it--to underscore the importance of having the workshop designer and leader (or catalyst) achieve a consciousness of his or her own value system (whatever its similarities or differences). To achieve

integrity along this line, incidentally, care must be taken not to impose my own value system upon the work of my students. Similarly, care must be taken not to impose the dominant value system of the COLORADO CARAVAN upon other groups seeking to make comparable applications in other places and circumstances. The workshop lesson plans included here, therefore, have not been subjected to screening with respect to identical value orientations nor should the reader of this manual undertake to carry away from it any elements which are not consistent with a personally formulated--although hopefully eternally transitional--system of values and attitudes. It is also important to choose techniques with reference to their effectiveness in the hands of those who employ them, and not simply on the basis of some abstract formulation of principles.

I would like to focus on a workshop in imagination. I would operationally define imagination as the capacity to pretend the existence of what is not, in fact, present. The games, the fears, the daydreams, and the nightmares of children all document the fact that they are commonly endowed with tremendously fertile imaginations. Maturation and the circumstances of complex civilization bring with them two conflicting pressures with regard to imagination. On the one hand, the imaginative capacity becomes functionally more important. Dealing with abstractions, developing hypotheses for scientific testing, problem solving that involves a contemplation of the potential consequences of a variety of

options before one is selected for implementation, and internal role playing to explore how others might react to different approaches an individual could take in actuating behavior responses--all these are examples of common and highly significant uses of adult imagination. On the other hand, however, the pressures for comformity, for predictable behavior that will facilitate integrating the individual with the group, encourage people to accept what appears on the surface and to relate to the much more certain elements of what is actual than to the nebulous and changeable elements of a world of pretense. The growing youngster is admonished to stop daydreaming, to pay attention to reality, to be hard-headed and practical. Imaginative flights are discouraged by many who brand them as escapist or childish. We are not yet over the tendency to look upon highly imaginative activity as unpractical or unmanly. The value of imaginative activities are more readily recognized through their practical applications; certainly it is the practical application which is more highly encouraged and rewarded by society. There is less social reinforcement for the pure scientist or the pure mathematician than for the industrial chemist or the computer specialist. Even among those with a love of imagination and a commitment to children, the same tendencies can be noted at times. Consider, for example, the lengths to which many children's theatre productions will go to realistically depict the unrealistic, to bring into physical existence the world of

the imagination. How often is the child's tremendous capacity to imagine cramped by the necessity to observe the "magical" capacity of the theatre to make things actually happen?

The imaginative capacity, in short, must be exercised. The production method which introduces the workshops must assume and demand imaginative activity. The workshop must carry forward this assumption and expectation. Of course, any theatrical experience is, if successful, an exercise in imagination to the degree that it asks audience members to role play, to pretend to be--on the level of empathic identification--the people of the drama in the dramatic situation. (This inherent value of theatrical experience is largely dissipated, however, by formula-type standardization of the theatrical material which, after a certain number of repetitions, makes relatively few demands on the imagination. Examples of this are common on television and all too frequent in children's theatre.)

Stimulation of the imagination can be carried forward into the activities of the workshop. The workshop catalyst can seek any kind of positive exercise which requires the participants to pretend. What is a positive exercise? It is one which produces no harm to the participants while, at the same time, contributes to their growth. The contribution to growth, in this instance, is the stimulation of the act of pretending--the exercising of their imagination. The avoidance of harm is not only the obvious concern for

safety. It is also the avoidance of concepts, attitudes, or behavior detrimental to one's value system.

All of which brings us back to the subject of value system upon which I have been touching and which I will now confront. For myself, fulfillment is both social and personal. The ideal is to achieve personal fulfillment through activities which are, in part, socially fulfilling. A well adjusted individual, in these terms, is one who can derive personal satisfaction from activities which contribute to others. Not all activity need be contributive to others; that which is not should also not be detrimental. Successful adjustment, then, requires an ability to contribute to others, a capacity to experience a sense of personal satisfaction, a relationship of the two which allows personal satisfaction to come from the contributions made to others, and a capacity to achieve satisfactions from non-contributive activities and an acceptance of the total validity of such satisfactions when they are not detrimental. Without the need for satisfactions derived from contributions to others, there will be no real motivation for social satisfaction. Without the need to avoid detrimental activities, there is no means of protecting society--and the individuals within it--from the activities of those who do more harm than good. And without an acceptance of the validity of non-contributive satisfactions, there will be a self-degrading inability to cope with situations in which the potential for making contributions is markedly less than

normal. Several elements seem to me to be vital to success along these lines. The motivation to contribute to others and to avoid detrimental activity is dependent on sensitivity and on the capacity to place oneself in the other person's position. The ability to achieve self-satisfaction from non-contributive activities and to accept the validity of such self-satisfaction is dependent on self-acceptance. The ability to achieve what one is motivated to achieve in the way of contributive and non-contributive activities is dependent on the development of skills or capacities which may not come readily or which may not be readily recognized for what they are; in either of these cases success is dependent on a highly developed tolerance of failure.

The greatest tolerance for failure is achieved by the person who has grown up with little or no experience of failure. I am not suggesting that the child brought up in an antiseptic environment will, consequently, be well prepared to resist germs and diseases. I am suggesting a phenomenon more akin to the notion that a youngster brought up with a continuous sense of love and acceptance will be quite resistant to the potentially demoralizing impact of a situation in which he or she is ignored because, it is believed, it will probably not occur to the youngster to interpret the lack of attention as a form of rejection. In much the same way, we can recognize failure not as an inability to achieve a pre-determined goal but as a psychological self-assessment of inadequacy. Viewed in this manner, it is

possible to create non-failure situations in which the inability to achieve a goal is considered a successful determination of the consequences of one set of behaviors. In this sense, I feel that workshops should always be non-failure situations. The individual participant should always be reinforced. The expectation should always be that no activity should be engaged in which is recognized as detrimental to anyone. Sensitivity to the perceptions, feelings, and experiences of others should always be stimulated. Cooperative activity should occur as should, also, individual activity; one should never exclude the other. A sense of self-acceptance should be fostered along with a sense of the excitement of growth through new experiences. The more mature people are in their growth along these lines, the more abrasive can be the circumstances and relationships of new experiences without danger of lessening self-acceptance, sensitivity, or either the desire or capacity to be contributive to one another. Age does not always bring this type of maturity, however. Successive experiences of being hurt by others bring an awareness of failure and protective layers of insensitivity and indifference.

Techniques

As indicated earlier, there is no intention here to thrust upon the reader of this manual a particular set of values; there is a clear intention to assert the need for

the conscious awareness of a set of values. Aware of the values and the environment which is sought in the workshop, it is then possible to select techniques which will contribute to--or at least not detract from--the desired environment, which will be consistent with the values, and will facilitate the particular developmental goal. It is also necessary to choose techniques and their modes of application with reference to the ages of the participants. Those who work only with children soon relate their techniques and manner of utilizing these techniques to this age level. The same, of course, is true for any other age level. Those who work with a variety of ages, however, are soon impressed with the need for a variety of approaches. Generally speaking, workshop interaction and technique utilization become more difficult as the age level increases. If it were needed, this phenomenon would serve as a useful reminder of the extent to which the process of maturation within our society stultifies imagination, creativity, freedom of expression; and increases self-consciousness, inhibitions, feelings of inadequacy, and fear of failure. One of the pleasures in working with the very young is the readiness with which we can lose sight of this deterioration process. It is important to remember, however, that the deterioration begins right there, with the very young, and in large measure perhaps because we can so readily remain unconscious of the harm we are doing.

A general principal, then, is to allow the workshop group to move into free experiences as rapidly as possible. This "allowing" is essentially a nurturing process most of the time; it is never a driving process. Having chosen to speak of imagination, let me now talk about it in terms of working with adults. At this level we can anticipate maximum inhibitions. The seeming lack of inhibition of adult actors can be helpful in this situation if it simply establishes a climate of acceptance rather than the threat of expectations. Most participants, and particularly adult ones, begin most readily within themselves. What happens internally is quite private, protected from scrutiny, from criticism, from fears of failure. As an example, I might ask the participants to simply remain seated, to close their eyes, and to notice the sounds around them. This is not only a private process; it also throws attention away from oneself. This is a good technique within a workshop concerned with sense awareness and I mention this to reinforce the notion that techniques overlap; here the purpose is simply to help people get started. Listening to sounds in the immediate environment, it would be a simple step to ask people to pretend to hear a particular sound. The sound could, in fact, be made. "I'm going to introduce a new sound now. Keep your eyes closed and try to guess what the sound is. There. Did you recognize it as the sound of crumpling a sheet of paper? Listen while I make the sound again. Now, when I give the signal, pretend to be hearing

that sound and keep listening to the pretended sound for as long as possible. After a few moments, I'll actually crumple the paper again and you'll find out how close your pretended sound was to the actual sound. It doesn't matter how close you come. What matters is to find out how close you come. Do you still remember the sound? I've been talking a long time so you may have forgotten it. Well, do the best you can. Start pretending that you hear the sound NOW."

A few comments on this very simple exercise may be of value. It is an attempt to start with the participants where they are. It is simple, unthreatening, fail-proof. It is worth noting that the exercise requires cooperation; the ability to hear a sound and then to imagine it and compare the imagined sound with the actual sound when it is again heard is greatly facilitated by the members of the group being reasonably quiet, as they will be. Without any mention of it, therefore, and while working on an individual basis, the group is already being cooperative and developing a subconscious sense of interrelationship. When people seem ready to work in pairs, this step can be taken. Any step should, initially, be tentative--definite in terms of what is desired but so short that it is easy to return to the preceding situation, if necessary, without any sense of having been forced to abandon something because it didn't work. For example, I could ask the participants to pair up. "Everybody stand up and find a partner. Anyone left without

a partner? No? Fine." Or, "One person? Good, you can come and help keep me from being lonely." And then, I could give instructions such as, "Now. One person in each pair raise your right hand. It doesn't matter which one. Let's see one hand up in each pair. All right, now the person who put up the hand will receive a ball from the other person. We don't have equipment here of this sort so you'll have to imagine the ball. Each one of you who has a ball, just think for a while about what kind of ball you have. Hold it in one or both hands. How big is it? How heavy is it? What shape is it? Like a football? A basketball? A tennis ball? A medicine ball? Get it clear in your mind. Now the other person will not take the ball from you right away but you hold it out for the other person to take when ready to do so. Those of you taking the ball, don't take it yet. First notice how the other person is holding it. What kind of a ball do you think it is? All right, now take the ball."

It would be easy enough, at this point, to return to one person activities or to go on with additional and more involved work in pairs. A simple elaboration on the preceding exercise would be for each person who receives the ball to change the nature of the ball before passing it back. And the method of transfer could also be modified. Pass, throw, roll, bounce. The next progression might be to ask couples to join in groups of four or six people. Never are we concerned with showing off to others. There

is always the desire to avoid self-consciousness or any fear of failure. And always, people are asked to pretend. The act of pretending can become more and more complicated. Late in a session rather complex exercises can be undertaken. For example, participants can engage in role playing involving a wide diversity of characterizations and a highly unusual situation. Or, as a quite different example, the participants may be divided into two groups, each group can be asked to determine for itself an identity (some element such as honey, the wind, fog), the two groups should then move toward each other from opposite sides of the room and interact with each other in terms of their identities--neither group knowing the nature of the other's identity. This can be followed by a brief attempt to label the identities involved.

After going through a succession or progression of such exercises, what has been accomplished? How do workshop catalysts or observers, or participants themselves, measure the effectiveness of the workshop? Here again, it is necessary for the purpose of the workshop to have been clearly articulated. And the articulation should have been undertaken with evaluation in mind. The planning of the total workshop should include the method of evaluation. Such planning is a good way to prevent attempting a workshop with goals that cannot be achieved or of such a nature that measurements of effectiveness cannot be made--because the goal is fuzzy, measurement techniques have not yet been

devised, or the expertise or equipment necessary to make the measurements is not available. In this present instance, the original planning of a workshop on imagination might--in considering evaluation of a single unit workshop--shift the goal from increasing imaginative ability to the exercise of imagination. If imagination is desirable, if we feel a need to help people maintain a lively imagination by continuing to use their imaginations, then use of the imagination should, in itself, be a worthwhile goal. Given this as the goal, it should be possible, without much difficulty, to determine the degree to which participants did, in fact, use their imaginations during the workshop. How many exercises necessitated pretending? Were all participants involved in pretending? Considering time for explanations, stimulation, getting into the mood, maintaining interest and feelings of ease and the like, what percentage of the time and what actual amount of time was spent in pretending? And to what level of complexity and difficulty did the group progress? It is quite possible, for example, to arrange a large number of imagination exercises in ascending order of complexity and difficulty. Once this is accomplished, it is relatively simple to determine the effectiveness of the workshop in stimulating the use of the imagination by simply noting how far through the list the group was able to get in a given unit of time.

Eight examples of workshops follow. Let me repeat our concern that these examples be viewed as examples, not

definitive works. We ourselves have already developed our use of these workshops; for instance, the first one, "Trust" designed for adult level, works extremely well with grade schoolers.

Workshop Lesson Plans

Example 1: Trust (adult level) prepared by Leslee Moscovitch

Example 2: Sensitivity (junior high level) prepared by Brian Fitzsimmons

Example 3: Sensory Awareness (senior high level) prepared by Leslee Moscovitch

Example 4: Imagination (adult level) prepared by Brian Fitzsimmons

Example 5: Expressiveness (elementary level) prepared by Leslee Moscovitch

Example 6: Creativity (senior high level) prepared by Brian Fitzsimmons

Example 7: Movement (elementary level) prepared by Leslee Moscovitch

Example 8: Self-confidence (junior high level) prepared by Brian Fitzsimmons

Example 1:
A Workshop In Trust

I Level: Adult

II Overall Objective: To increase the individual's sense of trust in self, others and the environment.

III Preparation: Activities aimed at developing an awareness of one's own trust level.

A. Group discussion and demonstration of the physical characteristics (postures, facial expressions) and words of trust/defensiveness positions.

B. Discussion of situations in which participants had to trust themselves, someone else or the environment. Participants are asked to think of the people they trust most and why they do.

C. Participants closely observe their actions and conversations on the day directly preceding the workshop in terms of the level of trust they exhibit with others. Participants make a list of factors in their daily lives which lessen or prevent the exercise of trust.

IV Framework: A space in which unobstructed movement and loud noise is possible. A chair for every member of the group. A record player, a record (see exercise 4) or a tambourine.

V Workshop:

1. Objective: Physical Readiness
   Technique: Deep Relaxation

"Find yourself a space in the room, a comfortable distance away from everyone else. Lie down. Close your eyes. Breathe comfortably. We are going to tense and then release all the muscles in the body starting with the toes. Tense your toes, tight. . .now, let go. Tense both feet. . .now, release." (The facilitator goes through the entire body in this manner, continuing to give instructions to tighten and then relax. Side coaching such as "just let all the tension drain away from your body; let yourself sink into the floor" is desirable.) "Now, try to remember a place where you felt warm and peaceful. Put yourself there now. Remember the colors, the sounds, the smells. Let the warmth slowly penetrate your whole body until you feel totally safe." (The facilitator should allow three or four minutes to pass silently at this point.) Then, "it's time to leave your place now. Begin to slowly refocus your attention on your body. . . . Breathe deeply. . . . In your own time, when you are ready, open your eyes and sit up."

Evaluation: Group discussion of the remembered places and the feelings evoked by the exercise. This should indicate the degree of involvement and relaxation each felt.

2. Objective: Mental Readiness
   Technique: Losing Negative Self-Conciousness--Up and At It.

The chairs are lined up in a horizontal row. Each participant chooses a seat. The first person stands up,

walks to a central position in front of the line and performs a simple action of no longer than 5 seconds' duration. In the meantime, the rest of the group moves up one, so that after the action has been perfomred, there is an empty chair at the end of the line for the performer. The exercise continues with the first person always walking into the central position and performing a simple action. After each action, the whole group applauds vigorously.

Variations: Participants are instructed to perform in slow motion, silently, loudly, rapidly, etc. The exercise is ended with participants standing up/ sitting down rapidly. Three times in succession and then, the whole group gives itself a loud round of applause.

Evaluation: Group discussion: How did you feel in front of the group at first? Did your feelings change during the course of the exercise?

3. Objective: Trust in One's Own Resourses
   Technique: Problem Solving

"Find yourself a space. There is an invisible barrier between you and the next person. You decide on the type of barrier and try to indicate what it is, through your body position, facial expression or vocalization. I will try to detect the kind of barrier that exists between myself and the person closest to me and then, break it down. When he or she is freed, they will attempt to discover and break down the barrier the person nearest to them has set up and so on, until everyone has been released. The barriers can be physical, psychological or social."

Evaluation: Were participants able to determine the nature of the barriers? Could they break them down?

4. Objective: Trust in Organismic Response
   Technique: Feeling through Movement

"I am going to clap out a rhythm. Move in any way that you like to the beat. Try to allow the physical movement to suggest an emotional response--start moving and then discover the feeling that accompanies it. Whenever I change the tempo, you change the movement." The facilitator claps out a series of different, often contrasting rhythms on a tambourine.

Variation: This exercise could be done to music instead of clapped-out rhythms. The music should involve many changes of pace and mood such as the soundtrack to "2001: A Space Odyssey."

Evaluation: Group discussion: Did the movement suggest feelings to you? What were some of them?

5. Objective: Trust in Others
   Technique: Body Balancing

"Find a partner. Stand opposite each other with your feet barely touching. Join hands. Now, each of you take turns stretching as far backwards as you feel safe. Then, keeping the weight evenly balanced between you, stretch backwards at the same time. Try to sit down without letting go of your partner's hands. Then, still holding hands, pull yourselves up."

Evaluation: To what degree is the motion a smooth give and take? Do the partners move together as a unit?

6. Objective: Trust in Others
   Technique: Risk-Taking--No Sight Walk

"Find a partner. Decide who is A and who is B. The A's will close their eyes. B's, take your partner by the elbow and walk her or him slowly around the room. Remember to reassure your partner by verbally indicating the presence of obstacles that are approached. After a few minutes, A and B will reverse roles."

Evaluation: Group discussion: A's, did you begin to feel safe with your eyes closed? B's, did your partner become less reticent during the course of the exercise?

7. Objective: Trust in Others
   Technique: Working Together on the Same Object

"Find a partner. Begin to build something without talking about it. Try to let the thing grow without one person dominating its shape."

Variation: This can be done as a group exercise as well.

Evaluation: Group discussion: Were you building the same or different things at the beginning? Were you both satisfied that the object was complete when you finished?

8. Objective: Trust in the Group
   Technique: Group Rotation

The group forms a small, tight circle. One member stands in the center. Keeping the body fairly stiff with the knees straight and feet together. The person closes his or her eyes and falls back. The group

passes the person around the circle, at different speeds, in different directions. Each person who wishes is given a turn in the center.

Side-coaching: "It is important to offer strong support. Be very careful not to drop the person."

Evaluation: Does the person allow her/himself to fall with full weight? Discussion: When you were in the center, were you firghtened of being dropped?

9. Objective: Openness to Others
   Technique: Sensitivity to the Experience of Rejection

The group scatters itself about the room. One person acts as "the wanderer." The wanderer makes friendly overtures towards every person, but is rejected by each, either with a physical or verbal gesture. Each member takes a turn as the wanderer.

Evaluation: Group discussion: How did you feel as the wanderer? Which gestures did you find particularly disturbing?

10. Objective: Openness to Others
    Technique: Improvisation--Rejection/Acceptance

The class is divided into groups of three's. They are instructed to improvise a short scene which begins with a clenched fist and ends with an open palm. They are to choose the characters and setting. After a few minutes of discussion, each group presents its improvisation for the rest of the class.

Evaluation: Group discussion: How did they show us the experience of rejection/acceptance? Which was the most difficult part of the improvisation for you (improvisors)? Why?

11. Objective: Closure
    Technique: Group Circle

The group forms a small circle and joins hands. Participants are asked to establish eye contact with each other person, sharing, through the contact, a feeling of mutual trust with one another, and a sense of gratitude for each other person's contribution in building that feeling of trust.

Evaluation: Group discussion: Is it easy or difficult to maintain eye contact? Do you feel more trusting of the other members of the group now than at the beginning of the workshop?

VI Follow-Up:

1. Participants are asked to discuss the portion(s) of the workshop which they found to be the most relevant.

2. A reading group discussion of a book which deals with trusting and human relationships could be held. A suggested book is I'm Okay, You're Okay by T. Harris.

3. Participants closely observe their actions and conversations on the day directly following the workshop in terms of the level of trust they exhibit with others. This is compared to their observations from the day directly preceding the workshop.

4. Participants are asked to think of any ways in which they could apply aspects of what they learned from the workshop to their own daily lives.

VII Overall Evaluation:

1. Group discussion: What was your overall experience of the workshop? Did you enjoy participating? Why or why not?

2. Is there any difference indicated in the participants' observations before and after the workshop?

3. In what specific ways has this workshop, together with any prepatory and follow-up activities, helped you to develop a stronger feeling of trust in yourself and other people?

Example 2:
Sensitivity--Junior High

I Objective

To help the children use their senses a little more keenly than in usual, everyday behavior, and to expand this into the fastening of a richer sensitivity to other people.

II Preparatory materials and activities

1. Have a class discussion on how your lives would be affected if you were deprived of one of your senses. Discuss each sense--or, rather, the lack of it--in turn.

2. Discuss the importance of an individual's sensitivity to other people and their needs. Do you think it is natural, or does it have to be learned?

3. Compile a list of those factors in our environment which tend to make us less sensitive to the needs of other people.

4. Keep a record one day of the examples in ordinary conversations you hear where each person is more concerned with speaking about himself than with listening to another person.

III. Workshop

Environment
As for other school workshops.

Objectives

1. To "tune in" the senses more acutely.

2. To practice the development of a keener awareness of what other people are doing in a situation.

3. To build a closer affinity between one person's behavior and that of another or others.

4. More generally, to develop a stronger sensitivity to other's needs.

Techniques

A. Warm-up

1. Walking around in a circle. Then "leading," in turn, with various parts of the body: e.g., toes, nose, top of head, knees, chin, chest, stomach, backsides.

2. Walking as if over different surfaces: e.g., sand, mud, gravel, soft grass, a stream of different depths and flow of current, prickly grass. (May be handled in a narrative fashion.)

3. Moving about the room in various directions. Move as fast as possible, weaving in and out, but without coming into contact with anyone else.

4. Moving about, as in 3, but at normal speed. Greet each other by touching with various parts of body: e.g., hands, little finger, right elbow, left knee, right foot, top of head, back, backside.

B. General exercises, with emphasis on sensitivity

1. Individuals find own spaces. Standing quietly with eyes closed. Listen to separate sounds coming

from inside and then outside the room. Tell students that on sound cue (which should be quite loud: e.g., bang on drum), they will be hit a sharp blow in the stomach. Make sound. Then repeat exercise, this time fall and roll around in pain, in slow motion.

2. In pairs. Each pair thinks of any situation in which two people would be speaking to one another. Talk briefly about it. Then improvize it, as an opera recitative.

3. In pairs. Facing each other. Examine each other's face. Close eyes and picture details of other person's face. Repeat until details can be clearly imagined.

4. In pairs, on opposite sides of room. Advance quickly on each other into a confrontation. Do it several times, building it. Then do it in turn.

5. In pairs, on opposite sides of room. Look at each other's eyes with mistrust. Slowly move towards each other until mistrust disappears.

6. In pairs. Find a common sound. May be made by hands or mouth. Practice it. All close eyes and move slowly about room until partners quite seperated. Resume making sound. Partners to find each other by listening for their respective sounds.

7. One person leaves room. Remainder form a circle. A leader is selected. He begins an action of some kind, which others imitate. It should be slow enough for all to follow without much difficulty, though concentration will need to be strong. When action is flowing, person from outside room reenters, and stands in center of circle. He has to identify which person is the leader of the action. When successful, another person leaves the room.

8. In groups of about 4 or 5. Individuals in each group are numbered 1 through 4 or 5. Teacher calls a situation (e.g., "hold-up") and then a number. Each person of that number goes to center of his group and initiates a tableau related to that situation. Others join him in contributing to the tableau.

9. a. Sitting: All clap 3 times, then one does an action. 3 more claps, then next does an action, and so on.

b. Standing: 3 claps, then 3 fast beats, then one says first sentence of a story. Repeat claps and fast beats, then next person in circle says second sentence of story. And so on. Last persons in circle should try to bring story to an end (this is a good basis for an improvised enactment of a story).

10. In pairs. One closes eyes. Pairs form a circle. "Seeing" partners of one pair takes his "blind" partner and places him in a pose in center of circle. Then another "seeing" partner takes his "blind" partner and "adds" him to first person, so that the two people form a picture. This process continues, so that a human sculpture takes shape. When complete, any of the "seeing" partners may reposition any members of the sculpture, in order to improve its total effect. It is necessary that each member of the sculpture be touching at least one other member's body or clothing, in at least one place. Then the "seeing" partners retrieve their partners from the "sculpture" and gently bring them back into the circle, in any position. ("Blind" partners must keep their eyes closed all the time.) The "blind" partners, facing the center of the circle must then recreate the sculpture, without opening their eyes. If time, or on another occasion, the exercise should be repeated with partners reversing roles.

C. Closure

1. Group members walk silently around. Clasp wrists (Roman handshake) with other individuals and establish eye contact at same time.

2. Sharing of any responses to the experiences of the workshop.

Evaluation

1. Did the students have a positive attitude to the workshop?

2. Did their interest increase or wane during the workshop, or did it remain about the same?

3. Was there really inner, not just external involvement?

4. How much did the "feedback" at the end of the workshop reveal about the ways in which the workshop may have achieved the objectives stated at the be-

ginning? (The facilitator may gently prompt responses towards this end.)

IV Follow-up materials and activities

1. General class discussion and the degrees to which the workshop achieved its goals.

2. Make a list of those exercises which seemed to work best for you in helping develop a greater sensitivity to the behaviors and needs of other people.

3. Think of any ways in which you could apply any aspects of what you learned during the workshop to your own daily life.

V Overall Evaluation

In what specific ways has the workshop, together with any preparatory and follow-up activities, helped you to develop a greater sensitivity to other people?

Example 3:
A Workshop in Sensory Awareness

I Level: Senior High

II Overall Objective: To increase the individual's capacity for experiencing self and the environment.

III Preparation:

A. Shared group sensory experiences: These can be simple activities that include group discussion of the experience.
Suggestions: eating an orange, smelling a spice-box, a walk outside--waiting, listening to, and touching as many things as possible.

B. Participants are asked to closely observe something and prepare a written description of everything they noticed about it.

C. The group is divided into groups of two or three. A record such as "2001: A Space Odyssey" is played and participants are asked to respond to it in any way that they like. Each group prepares a presentation in any form they choose, that describes their listening experience.

IV Framework: A large space in which unobstructed movement and loud noise is possible. An assortment of small

objects of various materials such as cloth, wood and metal (see exercise #5).

V Workshop:

1. Objective: Sensory Warm-up
   Technique: Room Exploration

"Find yourself a space a comfortable distance away from everyone else. When you are ready, get up and explore the room so that you really get to know it. Notice as many textures, colors, sounds, or smells as you can. Then, choose one particular area or item in the room and observe everything about it. Take as much time as you need and then return to your spot, explore it and wait silently until everyone has completed the exercise."

Evaluation: Group discussion of the particular area or item examined. This should indicate the degree of attention to detail.

2. Objective: Mental Readiness
   Technique: Meadow Walk Fantasy

"Lie down in your space. Close your eyes. Breathe comfortably. We are going to tense and then relax all the muscles in the body, starting with the toes. Tense your toes, tight. . .now, let go. Tense both feet. . . now, release." (The facilitator goes through the entire body in this manner, continuing to give instructions to tighten and then relax. [Side coaching such 'Just let all the tension drain away from your body' or 'Let yourself sink into the floor' is desirable.]) Imagine yourself walking through a beautiful meadow. Your are barefoot and there are meadow flowers everywhere. A cool breeze is blowing. There is a clear brook running over small stones. Follow it until you come across a group of incredibly beautiful yellow flowers. Choose one; then make yourself very small and shimmy up the stem. Climb up on a leaf and lie back in the warm sun. Let the warmth slowly penetrate your whole body. Hoist yourself up on a petal and move to the center of the flower. Explore the design and texture. When you are ready, climb back down the stem again and return to full size. Find yourself back in the meadow. It's gotten cloudy, so you'd better leave before it begins to rain. Think about this room again and your own space in it. Return yourself to the room and when you are ready, open your eyes and sit up."

Evaluation: Group discussion of the mental images evoked by the exercise. This should indicate the degree of involvement and sensory alertness each felt.

3. Objective: Visual Perception
   Technique: Recall

"Find a partner and sit opposite each other. One of you is A and the other is B. A's closely observe the B's. Try to notice everything you can about them, such as their clothing, posture and facial expression. Then close your eyes and describe B as fully as you can, out loud. Then the B's will become the observers and describe A."

Evaluation: Is there evidence of concentration? Do the observers notice/recall details other than that are obvious?

4. Objective: Auditory Perception
   Technique: Sound game

The group sits in a small circle. One person begins to make a simple sound. The next person joins in and repeats the same sound, together with the initiator. When the sound is stabilized, the second person changes the sound slightly and both continue to repeat their own sounds. The third person repeats the second person's sound until it is stabilized and then initiates a variant, and so on around the circle.

Evaluation: Are participants able to repeat and sustain another person's sound? Do they vary the sound or completely initiate a new sound?

5. Objective: Tactile Awareness
   Technique: Objects

The facilitator places 20 or so small objects in a space that is visible to everyone. Participants choose an object and without touching it, think about what it feels like--its texture, shape, temperature. Then they pick it up and handle it, comparing their expectations to the actual experience. Each participant repeats the exercise with several objects.

Evaluation: Group discussion: Does the object feel the same as you thought it would, or different? If the latter, how was it different?

6. Objective: Expression of Taste and Smell
Technique: Demonstration

The group is divided into pairs. One person is A and the other, B. The A's think of a food and using body movement and sound (other than words) describe what it is like to their partners. This is repeated until both A and B have been the demonstrator several times.

Evaluation: Are the observers able to guess the taste or smell that is being described?

7. Objective: Total Sensory Experience
Technique: Ocean Walk

"Find yourself a space. You are standing at the edge of the ocean and are about to walk slowly into the water, until you are completely immersed. But first, look around you. What kind of day is it? Is the wind blowing? Are there any sounds? Can you smell the salt? Now begin to walk into the water very slowly. Feel the water reaching your ankles, your knees, hips, waist, chest, shoulders, etc." (The facilitator side coaches with questions, as many or as few as is necessary, depending on the experience of the group.) "When you are completely under water, explore the bottom, coming up for air occasionally. When you are ready, come out slowly and dry yourself."

Evaluation: Group discussion should indicate the degree of involvement and sensory alertness each felt.

8. Objective: Sensitivity to Shape and Weight
Technique: Throwing Game

The group is divided into pairs. Each pair is to mime throwing a series of objects back and forth, as called out by the facilitator. The objects should be diverse in shape and weight.
Suggestions: baseball, ping-pong ball, frisbee, javelin, watermelon, tire, beach ball, pail of water, cat.
The facilitator can coach with such directions as: "Think about the object's weight as you throw it; remember to use the muscles in your back, your knees and ankles as you catch it."

Evaluation: Is there evidence of concentration? Is the length of time between action and reaction fairly realistic?

9. Objective: Awareness of Spatial Relationships
Technique: Judging Distance

Participants line up at one end of the room. They consider the distance between themselves and the wall at the other end of the room. When ready, they shut their eyes and walk toward the far wall. They are to stop when they think they are just about to touch the wall. Then, they can open their eyes and see if they judged the distance correctly. This can be repeated several times.

Evaluation: Are the participants able to estimate the distance accurately after several attempts?

10. Objective: Sensitivity to Environment
Technique: Group Improvisation - "CATASTROPHE"

The group is sub-divided into several small working groups. All groups are simultaneously involved in their own improvisation. "Some major catastrophe has occured. Each group will agree on the type of disaster, before the improvisation begins. Choose a character for yourself and then just play the scene as it happens. You have each been unconscious for some time and when you return to consciousness, you begin to explore what has happened as a result of the catastrophe. After some time you meet the other survivors and together you work out a means of living with the changes."

Evaluation: Discussion of individual group improvisations--What was the nature of the difficulties faced? How were they solved?

VI Follow-Up

1. Participants are asked to discuss the portions of the workshop which they found to be most relevant.

2. The preparatory observation exercise can be repeated. This is compared to the initial written descriptions that preceded the workshop.

3. The improvisations can be worked on collectively and scripted.

VII Overall Evaluation

1. Group discussion: What was your overall experience of the workshop? Did you enjoy participating? Why or why not?

2. Is there any difference in the participant's recorded observations before and after the workshop?

3. Are participants able to develop their improvisations into scripts?

Example 4:

Imagination--Adults

I Objectives

To provide a productive social content for the creative exercise of the imagination.

II Preparatory materials and activities

Probably not practicable in most situations. However, it may be possible to arrange a preliminary discussion about the value of the human imagination and whether it is sufficiently used by most people.

III Workshop

Environment

This will vary greatly from one situation to another. There is absolutely no need for any sort of "stage." On the contrary, there is a strong need to avoid any suggestion of a "performance-for-audience" situation. Any reasonable space can suffice, as long as there is room for each participant to have at least about 10 square feet to call his own. However, the more pleasant the ambiance the better; carpet and other sound absorbing materials are of considerable help, both acoustically and psychologically.

Objectives

1. To warm the bodies of the participants up to a level which will facilitate the use of the imagination.

2. To help the participants discover or rediscover the possibilities for using their imaginations in fulfilling and enjoyable ways.

3. To help the participants use their imaginations to build stronger social bonds.

Techniques

A. Warm-up

1. Walking in circle. Facilitator claps time at

which each foot is put down. Become faster, then slow to very slow, then fast to very fast.

2. Jump turns. On "order," jump high in air and turn to various degrees, in whatever direction is given. Begin, for example, with "90° to the right, jump!" "90° to the left, jump!" and so on, to 180°, 270° and 360°.

3. Group at one end of room, facilitator at other. On "Go!" group begin striding purposefully, even aggressively, towards facilitator. On sound cue, people imagine that a giant magnet, from behind, suddenly generates a huge force, which stops them in their tracks. They reach out and try their hardest to resist it, but it is too strong, and gradually pulls them back. Then suddenly it releases them and they stride forward again. Then it is turned on again, halts them, and pulls them back. Repeat several times.

4. Group in circle. They are suddenly encased in a large, heavy plastic sheet, which has a drawstring around it. This is pulled tighter and tighter, forcing them eventually into a jammed-in bunch in what was the center of the circle. Just in time, before suffocating, they succeed in bursting it.

B. Exercises for the imagination

1. Standing in circle. Facilitator throws crumpled sheet of newspaper, or piece of clothing or similar, into center. "What is it?" Each person, in any order, imagines what it might be and responds accordingly.

2. Still in circle. One person goes to center and strikes a pose. Another goes in and relates to it in some way. Another goes in and builds on that, and so on, until a composite "sculpture" is created.

3. A series of simple mimes, performed by individuals simultaniously, based on everyday activities. Can then improve them, by having each person select one activity and count aloud each separate step in the process. Then take one activity, for example, the unwrapping of a parcel: have a person mime it, and then have another actually unwrap a parcel, and compare.

4. Individuals be on backs on floor, in circle, heads to the center, like the spokes of a wheel.

Join hands, and be quite close to one another. Listen to sounds outside room, then, to the sounds inside. Can you hear your own breathing? Other person(s)? Then be aware of everything you can feel with all the surface of your body. Facilitator then asks one person to imagine a scene of some kind, and then to say what or where it is. When he says it, others imaginations are all to "go" to that scene. One at a time, in any order, each person contributes an item to the scene. This can occur more than once. Eventually, a detailed scene is evoked, which entirely and uniquely belongs to the group.

5. Facilitator reads a sample piece of a radio or TV commentary of a sporting or any other kind of event. Each person then imagines a scene which he could describe, and, then, as richly as possible, "does" the commentary. (An especially exciting one, for example, would be by a space explorer stepping out onto a strange planet, describing what he can see, and then seeing something quite horrifying and unexpected. What happens?)

6. Facilitator passes around photographs of people, in richly revealing situations; for example, from a pictorial magazine. Each person imagines himself as one of the persons in a photograph, and talks about him. This is done by one person at a time; other persons might ask him questions about himself. (This exercise could be terminated at this stage, having been used as an exercise of the imagination. However, it could also, very desirably, be extended into an improvisation, in many ways, beginning, for example, with the people impersonating their "characters," and then meeting one another and inter-acting.

C. Two improvisations

1. A group of hikers is walking through a forest. Eventually they come to a narrow, but deep, chasm and have to find a way across it, as it is growing dark and very cold. What do they do?

2. A group of amateur geologists is exploring an old abandoned mineshaft. On a given sound cue, there is a partial collapse halfway along the mine (this would be timed so that it would trap at least half the people). On another sound cue, there is a much bigger collapse. Improvisation can begin with someone (the leader?) saying, "Well, I think that this is the entrance we've been looking for."

D. Closure

1. All kneel in circle. Join hands. Close eyes. Quietly begin humming. Sustain for some minutes, with individuals choosing their own breathing pauses. At end, open eyes, and establish a 2-beat eye count out with other persons in the group.

2. Quiet verbal sharing of responses to workshop.

Evaluation

1. Was the "warm-up" sufficient?

2. How much discovery, or rediscovery was there by the participants in how to use their imaginations?

3. Was there much positive social inter-action produced by the exercises?

IV Follow-up materials and activities

It may be possible for the participants to continue some of the activities begun during the workshop. For example, they may wish to devise their own improvisations. But if, in fact, their imaginations have even sufficiently rekindled by the work, and there are opportunities for members of the group to meet again, they should be able to devise further exercises based on those provided by the workshop. Individually, participants could practice, and develop further if they can, the exercises done as individuals in the workshop.

V Evaluation

How successfully did the workshop achieve the general objective of providing a productive social content for the creative exercise of the imagination?

Example 5:
A Workshop in Creative Expressiveness

I Level: Elementary

II Overall Goal: To increase the individual's capacity for creative self-expression through a series of exercises, which focus on the various types of expression.

III Preparation: Exercises that are aimed at developing the instruments of expression.

A. Body--physical activities and games that involve a wide range of movement from gross to fine motor skills, coordination and rhythm.

B. Voice--verbal activities such as articulating phrases, reading aloud in a group, or singing in different tones from very loud to very soft.

C. Gesture--The group creates a large collage of magazine or newspaper pictures of people expressing various emotions.

IV Framework: A large space in which unobstructed movement and loud noise is possible. An assortment of hats. A record player and records, such as "Twelfth Street Rag" or any quick tempo gay music. (See exercise 6.)

V Workshop:

1. Objective: Physical Readiness
   Technique: Mad Scientist

"Find your own space, a comfortable distance away from everyone else. I am a mad scientist and you are my robots. Whenever I press this button you must follow my instructions. Ready? Jump. . . . Shrink. . . . Boil. . . . Freeze. . . . Fall. . . . Climb. . . . Grow. . . . Explode. . . . Collapse."

Evaluation: Does the body show signs of muscular looseness? Arms hanging freely? Shoulders relaxed?

2. Objective: Mental Readiness
   Technique: Room Paint

Facilitator initiates a group discussion: What would the world be like without color, if everything were totally black? Then participants choose a section of the room and imagine that it is absolutely without color. They are told that they have all the brushes and buckets of different colors they need, after which they proceed to paint their section of the room.

Evaluation: Group discussion of individual painting experiences should indicate the degree of involvement each felt.

3. Objective: Expression Through Sound
   Technique: Chocolate Bar Orchestra

"Find yourself a space and sit down. Think of the name of any sort of chocolate bar, candy or chewing gum

and then practice saying it in a way that sounds like what it is. (The facilitator provides examples such as POPcorn or Crispy CRUNCH.) When you feel ready, come to where I'm sitting and join the circle." When the group has assembled the facilitator announces: "Now, we're all members of an orchestra. When I point to you, start saing your word and keep repeating it. When everyone has joined in, we'll play a song. Watch my hands to see if you should get louder or softer."

Additions: The chocolate bar orchestra becomes a chocolate bar machine with each person performing an action that suits the sound of the word.

Evaluation: Do the sounds express the essence of the name? Do the actions?

4. Objective: Expression Through Movement
   Technique: Free Association

"Whenever I say a word, do whatever the word suggests to you. Try to do something right away instead of thinking about it first."

Suggestions: splash, splosh, munch, sizzle, fizzle, flick, glow, crackle, crumble.

Evaluation: Is there immediate movement or hesitation? Is there individual absorption or are participants watching or distracting others?

5. Objective: Expression Through Characterization
   Technique: Hats

"Pick a hat from the pile in the corner. Put it on your head and think of a way of talking and walking that goes with the hat. Then, introduce yourself to another person. After a brief conversation, switch hats. Again, think of a way of talking and walking with your new hat and meet another person. Try to meet and change hats with every person in the room.

Evaluation: Do the movement and vocalization vary with the various hats?

6. Objective: Abstract Expression
   Technique: Music Notes

The facilitator switches on the record player. Participants listen to the music and when they are ready, get up and move as if they were the notes being played. Suggested music: "Twelfth Street Rag" or any quick tempo happy music.

Evaluation: Is there variation in the movement? Are individuals absorbed in their own activity?

7. Objective: Group Expression
   Technique: Group Formations

The whole group forms one large structure collectively. It changes as various other forms are called out by the facilitator. The exercise can be initially done silently and then repeated with sound.

Suggestions: storm, ocean, octopus, kitchen, dinosaur, waterfall, pyramid.

Evaluation: Is the group a cohesive unit or are individuals more involved in their own segments?

8. Objective: Expression of Emotion
   Technique: The Clowns

"You are a clown in Ringling Brothers, Barnam and Bailey's Circus. Decide whether you are a happy, sad, frightened or angry clown and work out a face and walk for yourself. When you are ready, come back to this spot and we'll have a clown convention." Participants show each other their clown faces and walks and try to guess whether they are happy, sad, frightened or angry clowns.

Evaluation: Do participants demonstrate the facial features and physical gestures of the emotion they are portraying? Can the others guess?

9. Objective: Imaginative Expression
   Technique: Individual Improvisation

"Find your own space. You are either the Great Fire Dragon or the Great Star Shiner. You wake up in the morning and discover that you have a problem. Decide what that problem is and solve it if you can."

Evaluation: Group discussion of the problems and how they were solved. This should indicate the degree of involvement each felt.

10. Objective: Verbal Expressiveness
    Technique: Group Story

The group is asked to sit in the shape of a small circle. The facilitator holds up an object and invites the participants to begin building a story around it. As the object is passed around, so is the story. If

the group chooses to, the completed story can be acted out using sound and movement. One person acts as the narrator and participants spontaneously take the parts of characters and objects as they are required.

Evaluation: Does the story flow easily and cohesively? Does it lend itself to dramatization?

VI Follow-up:

1. Participants are asked to paint a picture or write a poem about their favorite part of the workshop. The facilitator could remind them of various exercises such as the clowns, the chocolate bar orchestra, the Fire-Dragon and the Star Shiner.

2. The group story can be scripted.

3. A feeling board can be constructed. The participant uses a combination of paper, crayon, bits of material, etc. in any shape and order, to indicate what a particular emotional state such as happiness, sadness, anger, fear, looks like to him or her.

VII Overall Evaluation:

1. Group discussion: Did you enjoy participating? Why or why not?

2. Do participants find it easy to express an experience of the workshop through another medium?

3. Are participants able to develop the group story into a script?

Example 6:

Creativity--Senior High

I Objective

To provide opportunities for the practice and development of creativity, using, for the most part, the individual's own bodily resourses, and for this to take place both individually and in cooperation with others.

II Preparatory materials and activities

1. Class discussion on the nature of the creative process. Can you arrive at a definition of what creativity is?

2. Class discussion on "The human body as a creative instrument."

III Workshop

Environment

As for other school workshops. An open space, approximately the size of an average classroom. However, a smaller space could be used for a group of up to 25 students. Carpeted floor if possible. Lighting should not be too bright.

Objectives

1. To "loosen up" the students, both physically and psychologically.

2. To get their imaginations working.

3. To activate their creative impulses on an individual basis.

4. To develop creative potential in group situations.

5. To leave the students with an awareness of and feeling for the fulfillment to be gained from using their bodies, both individually and in conjunction with others, as creative instruments.

Techniques

A. Warm-up

1. Moving around in circle. Hopping on left foot, right foot, both feet.

2. Moving around in circle, quickly and lightly slapping all over back of person in front. Reverse direction. Reverse several times.

3. Moving around in circle, flowing, running steps, each foot touching floor on teacher's clap. When clapping stops, students strike a pose related to teacher's suggestion, e.g.: monster, exhaustion, fear, etc.

5. Individuals in own space. Collapse from waist. Slowly reach for sky, with head slightly back. Do it symetrically first, then asymetrically, with one side leading, then the other. Feet can be moved. Then move around, slowly at first, then faster, to claps. When clap stops, freeze. (May be on floor.)

B. Exercise to stimulate the imagination

Find own spaces. Standing quietly with eyes closed. Teacher says following statements, without expression, and, for each one, student responds actively:

a. "Brrr, it's cold in here."

b. "I wonder what that sound was. . . ."

c. "Where on earth did I put that pen?"

d. "I could wring her neck for telling him."

e. "If he doesn't come in 30 seconds, it'll be too late."

f. "I'll get that fly if it's the last thing I do."

g. "I have 10 seconds to defuse this bomb."

h. "She's (he's) gone and I'll never see her (him) again."

e. "Oh, I'm so happy to see you."

C. Exercises in creativity

1. You're Rip van Winkle. You've been asleep for 500 years. Think where it was that you went to sleep, and of what the world might be like in 500 years from now. Then let it happen.

2. In pairs. Discuss a situation which could end with one of the people saying, "Put out the light. Put out the light!" Then improvise it. Then share it with other pairs.

3. Individuals, in own spaces. Teacher gives first word of a group of synonyms for a verb. Each person does that action. Rest of the words are then given, in turn, and the action done simultaneously by all. An example is: to hold, grasp, clutch, clasp, clench; to walk, strut, stagger, swagger, lurch. (Further ideas may be obtained from Roget's "Thesaurus.") Individuals can then try to show the difference between one synonym and another, in turn, and rest of group can discuss.

4. Individual exercises, based on an emotion--for example, fear: a girl thinking she's being followed, a man searching a warehouse. Rest of group can discuss the truthfulness of what is created.

5. Individuals in own spaces. Create a character in your minds as fully as possible (teacher can suggest characteristics such as age, vocation, personality). Then think of an object, animate or inanimate, which would affect this character's behavior quite significantly. (Allow up to 2 minutes for each piece of creative thinking.) Then, simultaneously, enact a situation where the object affects the character. Some people can then repeat their enactments for others to discuss the truthfulness of what happens.

6. Divide into groups of about 6. Each group creates a tableau on a theme--e.g., fear, persuasion, greed. Tableaus are shared and discussed.

7. Again, divide into groups of about 6. Each group is given a piece of music of about one minute's duration, and creates a narrative or abstract presentation based on the music. The same piece of music may be used by all groups, or a different piece for each one. Or, groups may select their own music from music library or elsewhere. (In any ongoing content, it may be possible to provide a considerable period of time for each group to prepare and rehearse their presentation.)

8. Divide into 2 groups. One group sits on one side of room, other group is in "playing area." Number each person in each group from 1 up. Teacher calls out a number. That number in seated group calls out the name of a topic (e.g., "lost in a Blizzard"), and the person with the same number in the "playing" group begins an improvisation on that topic. A time limit, of, say, one minute should be set. When all have had a turn, groups reverse positions.

9. Whole group improvisation: "The Party." This can be broken into 3 sequences:
   a. Arrival of the guests
   b. The scene at 11 p.m.
   c. The scene at 2 a.m.

Any appropriate party music may be used, but should be slower for each successive sequence. Students "freeze" between one scene and another. Each scene could last up to, say, 10 minutes.

D. Closure

1. Students walk silently about the space, weaving in and out among one another, not touching, but establishing eye contact with one another.

2. Standing in circle, arms around one another eyes closed, humming.

3. Quiet verbal sharing of references to workshop.

Evaluation

1. How did the students respond to the "warm-up" exercises?

2. How productive an ambiance was created in the workshop?

3. How much originality and variety was obtained in students' responses?

4. How successfully did the groups function?

5. Were there any students who did not become involved to any significant extent throughout the workshop? Can you say why?

6. How did the students feel at the end of the workshop?

IV Follow-up materials and activities

1. Students could devise own statements reflecting a certain kind of emotional situation, like those in Technique B.

2. Students to find a piece of music which expresses the mood and situation created by the Rip van Winkle exercise.

3. Using the same groups as in exercise #7 of Technique C, each group could be given plenty of time to create a finished piece of mime or dance drama to a piece of music.

4. Some students could make a videotape or film of any or all of the presentations created in exercise 3 above, or of any other presentations which emerged during or following the workshop.

5. Presentations of sufficient creative power could be shared with a wider audience. This is an example of how to integrate "creative drama" with performance theatre.

V Overall evaluation

How fully did the students enter into the spirit of the workshop and any follow-up activities and how original and genuine were their responses?

Example 7:
A Workshop in Movement

I Level: Elementary

II Overall Goal: To increase the individual's capacity for expression through movement

III Preparation:

A. Physical activities and games that involve a wide range of movement from gross to fine motor skills, coordination and rhythm.

B. Group discussion and demonstration of how people move in various occupations. A collage on the theme "movement" can be constructed from magazine and newspaper pictures.

C. Each child individually attempts to show how a member of their family or a friend walks, moves generally or does a particular activity. This same exercise could involve animals rather than people.

IV Framwework: A space in which unobstructed movement, and loud noise is possible. A record player, records (see exercise 1 and 10) and a small drum.

V Workshop:

1. Objective: Physical Readiness
   Technique: Puppets

Each participant finds a space in the room a comfortable distance away from everyone else. They are puppets with strings attached to their feet, hands, head, shoulders, elbows, etc. They are to lie on the floor like marionettes which are not being used. The facilitator acts as puppeteer. She pulls the strings up slowly, one at a time until the puppets are standing. Then, she lets go of the strings so that the puppets flop to the ground. Again, she pulls them up, one string at a time using jerky motions. Finally, she moves all the strings at once so that the puppets dance. At this point, the facilitator could play some lively "puppet dancing" music such as "Twelfth Street Rag" or any marching band tune.

Evaluation: Does the body show signs of muscular looseness? Arms hanging freely? Shoulders relaxed?

2. Objective: Mental Readiness
   Technique: Computer Tag

The facilitator announces: "I'm the computer and whenever I say, 'BZZ-BZZ-FREEZE,' my instructions must be obeyed." Tag is played in the regular manner with the facilitator calling out various types of movement at regular intervals.

Suggestion: Rubber balls, tin men, spiders, polar bears, shadows, butterflies, monsters, monkies.

Evaluation: Do participants vary their movements in accordance with the different instructions? Is the group absorbed in the motions as well as the game?

3. Objective: Awareness of the range of movement
   Technique: Verbs

The facilitator chooses verbs and participants are asked to respond accordingly. The series should include contrast and diversity.

Suggestions: Fly. . .crawl. . .stretch. . .squeeze. . . leap. . .swim. . .crumble. . .grow. . .shrink. . .hop. . . float. . .explode. . .collapse.

Evaluation: Is there individual absorption or are participants watching or distracting others? Do the movements indicate that the various verbs are understood?

4. Objective: Body Control
   Technique: Floor Touch

Participants are instructed to move from one end of the room to the other, using any parts of the body they choose, but with this restriction: only one part can be touching the floor at any given moment. This is repeated with the instructions varying to two, three, four, five and six parts of the body touching the floor.

Variations: Restrict the use of different parts such as hands, feet, knees.

Evaluation: Do participants control their movements according to instructions? Are they able to sustain the same movement from one end of the room to the other?

5. Objective: Rhythmic Movement
Technique: Group Circle

The group forms a small circle. The facilitator beats out a rhythm on a small drum. Participants are asked to listen carefully to the rhythm and walk in time to it. When the whole group has sustained the beat for some time, the facilitator changes it to a skipping beat and participants are asked to skip. This same procedure can be used for hopping, running, tip-toeing, side-stepping, trotting, etc.

Evaluation: Do participants move in time with the various rhythms? Are they able to sustain the beat for a short period of time?

6. Objective: Imaginative Movement
Technique: Big and Small

The facilitator describes the portion of Alice in Wonderland in which Alice grows large and small in succession. Participants are asked to return to their own spots where they will find two pills: one marked Big and the other Small. They are instructed to take either one of these and to grow or shrink accordingly. Then they are to go to a public place such as a library, park, restaurant or school and explore it as a giant or dwarf. Whenever they want to switch to being the opposite, they only have to take the other pill. When they are ready, they can come to the facilitator to get a pill which will return them to their own size.

Evaluation: Group discussion of the experiences and problems faced in the exercise. This should indicate the degree of involvement each felt.

7. Objective: Characterization through Movement
Technique: The Changing Person

The facilitator suggests an activity such as skipping rope and participants mime the activity, first as themselves, then, as the different characters which the facilitator call out. The activity can change fairly frequently as well.

Suggested activities: Carrying a heavy parcel, walking a dog on a windy day, driving a diesel truck, walking a tightrope.

Suggested characters: a 90 year old person, a very fat/thin person, a frightened/happy/sad/angry person, a lazy/energetic person.

Evaluation: Is there evidence of concentration? Does the movement change in accordance with change of character?

8. Objective: Characterization through Movement
   Technique: The Person-Animal

Each participant makes about the room like an animal of his/her own choosing. Then the facilitator asks them to become people again, and to move as a person but with the characteristics of the animals they were. They can interact with other people-animals if they so desire.

Evaluation: Are participants able to sustain their people-animals in interactions with others? Is there any attention to detail in movement or is it gross mimicry?

9. Objective: Movement with Others
   Technique: Machines

The class is divided into pairs. One person as the operator and the other as a machine. Each pair presents its machine to the group after a few minutes of preparation. The group attempts to guess what the pair is portraying. This could be followed by a discussion of machines the participants would like to invent. These suggestions can be used to form collective group machines.

Evaluation: Do participants work as a unit (pairs, group) or are they only involved with their own activity?

10. Objective: Creating An Environment Through Movement
    Technique: A Circus

A group discussion about the sights, sounds, people, food, etc., found at the circus. Then each participant decides who or what they'd like to be and begins to move like the person or animal in a circus act. A circus music record as accompaniment would be appropriate. When the music stops, each person switches roles with the person next to him/her and then the music resumes. This is repeated until each participant has had a variety of roles.

Evaluation: Group discussion of what it was like to be the various circus performers. This should indicate the degree of involvement each felt.

VI Follow-Up:

1. Participants are asked to paint a picture or write a story/poem about their favorite part of the workshop. The facilitator could remind them of various exercises such as the giant/dwarf, people-animals, machines or the circus.

2. The preparatory exercise of attempting to show how a member of the family or a friend walks, moves generally or does a particular activity can be repeated after the child has had a chance to really observe how that person moves. If animals were used instead of people, a visit to the zoo would be in order.

3. As a follow-up to the puppet exercise, a puppetry workshop could take place. Simple sock puppets or puppets with modeled heads could be constructed and then used in puppet play improvisation.

VII Overall Evaluation:

1. Group discussion: Did you enjoy participating? Why or why not?

2. Do participants find it easy to express an experience of the workshop through another medium?

3. Does the child demonstrate greater detail in movement of the observed person or animal the second time?

Example 8:
Self-Confidence--Junior High

I Objective:

To help in the development of a more positive and confident sense of self in the student.

II Preparatory materials and activities

Class discussion on the nature of self-confidence. What is the difference between a positive, desirable degree of self-confidence and over-assertiveness and boasting?

III Workshop

Environment
As for other school workshops. An open space, approximately the size of an average classroom. However, a smaller space could be used for a group of up to 25 students. Carpeted floor if possible. Lighting should not be too bright.

Objectives

1. To warm up the body.

2. To "loosen up" any feelings of nervousness and apprehension.

3. To increase self-confidence in small group situations.

4. To increase self-confidence in larger groups.

Techniques

A. Warm-up

1. Form into circles of about 6. One person detaches himself and goes inside the circle. He must try to break out of the circle. When successful, tries to break back in to center. Each has a turn.

2. A game of "Simon Says."

3. Individuals curl up into as small a space as possible. Imagine encased in a strong, heavy, plastic bag. Strive to escape. (Teacher can build atmosphere by using sound cue such as cymbal clashing.) On final cymbal clash, crash to floor.

4. Move around space, not touching anyone. Build up speed. On sound cue (e.g., clap, or cymbal clash), change direction abruptly.

B. "Loosening up" exercises

1. Each person, in turn, completes a sentence which begins: "The nicest thing that happened to me today was_ _ _."

2. Shake hands. Build up speed. Imagine that they are "flying hands," flying in all directions. Let them seem to take on a will of their own.

3. In pairs. You are strangers on a bus. One of you has "flying" hands, but is unaware of it. What happens?

4. Into groups of 4 to 6. Each group is given one of the following situations: an auction, soldiers being inspected, group of string players and conductor, group in an elevator, strangers at a table in a restaurant. One person in each group has a

"flying" hand, of which he is unaware. Play it. Then share reenactment with other groups.

C. Exercises for building self-confidence

1. In pairs. Reach out and make contact. (Teacher can use light, "easy" music, or light, quick sound cues.) Repeat, but this time some kind of invisible force prevents contact (use slow, "heavy" music or sound cues). Become increasingly worried and try it more slowly. Become slower and slower, until body aches with heaviness. Suddenly, on sound cue, fingers touch. As sound or music becomes louder and "happier," more and more contact is made.

2. In pairs, boy and girl. They are returning to girl's house from date. It is, in fact, the first time either has been out with a member of the opposite sex. Boy wants to kiss girl, but. . . . See what happens on the last 50 feet of the walk home.

3. The scene is a classroom of children of your age. A new teacher is due to arrive. The class is not the rowdiest in school, but will exploit the new teacher. They discuss what they might do when she comes in. She enters. The children are very difficult. She eventually breaks down and cries. What happens?

D. Closure

1. Individuals in own spaces. Eyes closed. Quite still. When you open your eyes; your body is totally unfamiliar. Discover it "piece" by "piece" (slow pairs of drum beats or claps). After 2 or 3 minutes, become aware of one another.

2. Quiet verbal sharing of responses to workshop.

Evaluation

1. Was there sufficient warm up?

2. Which exercises seemed to work best? Which ones least? Why?

3. Were the exercises long enough?

4. Was there a satisfying shape to the workshop?

5. Did any children tend to dominate excessively? If so, how did you handle this problem? Could it have

been handled differently or better?

6. How well did those students who tend to be most lacking in self-confidnece enter into the activities of the workshop?

Workshop Evaluation

As stated earlier, it is necessary to articulate clearly the goal of the workshop and to consider, at the initial stages of planning the workshop, how it will be evaluated. If evaluation is considered at this point of time, it is possible to overcome a variety of formidable hurdles which trip a great many who work in this field and discourage a great many others from even making the attempt. Actually, if the analogy can be carried a bit further, the hurdles are similar to those set up in a race so that they can be knocked over fairly readily. As a consequence, those who are sufficiently insensitive can run the course in ignorance of the fact that many or most of the hurdles have not been cleared. There are people who go through the motions of evaluation without being aware of the fact that time and energy have been consumed, distance has been covered, but no evaluation has taken place.

One of the barriers is the fear that attempts at evaluation will distort the nature and value of the activity. This stems in part from the bitter experiences some have had with behavioral researchers who have overzealously attempted to control too many variables. The result is the derivation of conclusions that have validity but a validity which exists

only in artificial circumstances either incapable of being duplicated under normal operating conditions or clearly undesirable, even if capable of being duplicated, for a variety of reasons unrelated to the task of measurement or evaluation. Another source of the fear of distortion is the distraction caused to the workshop leader who may lose spontaneity, unduly limit what is attempted because of a concern for how it will test out, or feel harrassed by a gnawing suspicion that the evaluation process is becoming a controlling factor rather than a tool. These difficulties are not, of course, unique to workshop leaders. Evaluation frequently is perceived as a threat by people who, within themselves or because of their knowledge or fears of the use to which the results will be put by others, interpret low scores as a sign of inadequacy or failure rather than as a successful assessment of the degree of utility of one set of procedures. And many educators and researchers seeking financial grants have been moved to wonder as to the extent to which they are solving problems of consequence to themselves and their fields of knowledge or searching for problems that will have maximum appeal to those granting financial assistance.

Another barrier is the conviction that human nature and behavior is too complex to be capable of effective measurement and evaluation and we might as well admit as much rather than pretending to capacities we lack or, worse yet, limiting ourselves to dealing with other human beings only on levels where we do have the capacity to measure and evaluate.

A third barrier is a type of credibility gap or simply a feeling of discomforture created by attitudes found in many people (and quite frequently among people involved in the arts) that formal measurement and evaluation are necessarily mathematical and objective in nature while their personal competencies and judgments are most commonly subjective in nature.

A fourth barrier is the lack of personnel and resources (including the resources of time and energy) which leads many to believe that, regardless of other factors, it is only by not doing the good work--or a significant amount of it--that resources would be freed to measure how good it is.

Considering the vast body of knowledge readily available on the subject of measurement and evaluation and the accessibility of knowledgeable people in the field, it is not my intention to deal with specific techniques of evaluation in this manual. My experience in working with people in developmental theatre, however, leads me to believe there would be some value in trying to help those in need of such assistance to look again--in search of a new orientation--at the four barriers: distortion, complexity, subjectivity-objectivity, cost.

Distortion

The basic question to consider here is not whether distortion has taken place in evaluation situations nor whether it may take place in our own work but whether it

has to take place or can be avoided. Experience indicates that there need not be distortion. Knowing this, we can undertake to avoid it. A good approach is a twofold one of identifying in advance--and avoiding--as many as possible of the distortion producing factors and refusing to do things that create distortion if unanticipated factors crop up along the way. With regard to this latter point, we must recognize and expect others to recognize that the vested interests of evaluators (including ourselves as evaluators) are not as important as the vested interests of the program and the people being served by it. If prior planning has not been sufficient to avoid a problem, we must not alter the program for the sake of obtaining a meaningful measurement; this will provide, all too often, only a meaningful measurement of a meaningless activity of no consequence to us or the program. We must, rather, abandon measurement at that point in the realization that we have successfully determined the location of a refinement need or a problem in our evaluation procedure.

With regard to the matter of identifying potential distortion factors in advance, it is necessary to plan all the procedures to be used in order to measure effectiveness and to go over these carefully with everyone involved. The key questions are as follows: Have we clearly articulated the goal? Is there a means of assessing the accomplishment of this goal? What measurements must be made to accomplish such an assessment? By whom and how will these measurements

impair the workshop process in any way, as perceived by any of those participating? Such questions can be asked and answered as completely as possible and then, later, practical application can reveal a problem (an interference or distortion) that was not recognized in the preliminary planning. When this occurs, we simply go back to this initial pre-planning with more complete and more accurate data. When problems, impairments, or potential distortions are identified, the appropriate response is to perceive the nature of the challenge and search for a means of meeting it.

Creative people should be able to come up with many more ways of doing anything than are initially apparent. Why will the workshop process be impaired and how can this be avoided? Sometimes, the impairment is essentially due to the mental attitude of a workshop leader; in such a case further information or experience might well bring about a change in attitude; the attempt to do so merits attention and honest cooperation. Sometimes the recording devices (machines, or people with paper and pencil) are thought to be distracting. It is possible to try a workshop in the presence of such devices so as to determine whether or not, in fact, they are distracting. Just as we occasionally find elements distracting which we had not anticipated would be, so we occasionally are surpirsed to find that what we assumed would be bothersome goes completely unnoticed. It is also possible to devise substitute devices for making the recording or to determine a way of measuring something quite

different which would have comparable utility. Measurement does not have to be cumbersome or distracting. The example given earlier with respect to an imagination workshop for adults is a case in point. If we prepare an extensive series of exercises with a conscious attempt to arrange the exercises in a sequence of greater complexity and difficulty, then how far we can move into the sequence while maintaining total involvement by the participants can be taken as a measure of the extent of involvement. This can be refined by establishing not a sequence of individual exercises but of levels of difficulty, with a number of exercises grouped at each of the levels. It could then be established that the workshop leader would not move beyond any given level until every workshop participant took an active part in at least one of the exercises at that level. The leader would be free to remain at a given level as long as desired, perhaps in response to need to build greater security in the group or to reinforce the sense of pleasure participants were having at this level--in the belief that such security or pleasure would be conducive to greater progress at later, more difficult levels. Clearly, bulky equipment and hordes of observers are unnecessary in the attempt to determine how far down the sequence of exercises or levels the workshop participants went.

What should happen if we arrive at negative answers to any of the key questions even after applying our creative talents and utilizing the knowledge of expert consultants?

Suppose we are unable to articulate the goal with clarity? Suppose we can find no means of assessing the accomplishment of our goal? What do we do if, having determined the available means and personnel and methods of measurement, we can come to no selection from among the options which is free of a distorting, harmful impact on our program? I will not hesitate to assert my conviction that an inability to articulate the goal with clarity reflects a fuzziness of thought and understanding with respect to the goal and it would be better to eliminate not only the evaluation but the total workshop devised to achieve that goal. This, of course, does not prevent additional thought and experimentation along the way in the search for a clearer perception. As for the other suppositions, there is no reason for not being as tolerant with regard to our incapacities in this as in other phases of our lives. Despite the strength of my desire to do so, for example, I cannot predict with certainty the behavior of other drivers on the highway. This does not prevent me from driving on the highway although, hopefully, it reminds me of the need to be cautious. Nor does knowledge of the uncertainty, danger, and need for caution in this case prevent me from including a drive on the highway as part of a trip I make to a place, a situation, or a person from which, or whom, I have definite knowledge of much to be gained. For known advantages I will take risks. What is unusual or undesirable, therefore, in going through procedures whose merit is not known to me when I feel these procedures are necessary to engaging in other procedures of established value?

The search for answers to the key questions involved in identifying potential distortion factors, therefore, is not part of a desperate attempt to find justification for everything that we do; it is, rather, a process for determining what portions of our activities are open to evaluation.

Complexity

To state that what we are about is simply too complicated to be approached in terms of measurement is another way of saying that no portions of these activities are open to evaluation. If what we are doing is incapable of being evaluated in any way whatsoever, then we must recognize that we can provide no justification--to ourselves as well as to others--for doing it. Room for doubt as to the value of an activity must be allowed when no tangible evidence can be provided concerning any portion of its effectiveness. It is sometimes difficult for deeply committed people, who are giving of themselves and making great sacrifices to maintain a program they are convinced to be of tremendous significance, to recognize that such commitment, sacrifice, and conviction does not establish the significance of what is being done. As soon as some perspective on this matter is obtained, it should be recognized as smacking too much of the practice of the witch doctor or the spinners of the Emperor's new clothes--effectiveness is dependent on faith and the process alone will not always serve to generate the faith. Admittedly,

there are judgments made on bases other than the techniques of behavioral science. And admittedly, judgments made through the use of behavioral science can be and have been erroneous. But this neither provides a blanket condemnation of the techniques of behavioral science nor justification for accepting any evaluation that scorns to employ such techniques. To use the talents of people in activities consuming time, energy, and materials in order to affect other people whose time and attention is demanded for the purpose--to do this without any concern for evaluation or any belief that evaluation is possible would seem to be either unintelligent or socially irresponsible.

Objectivity-subjectivity

The way out of incapacity with regard to objective measurement and evaluation is, commonly, to fall back on subjective judgments. Whenever this direction is taken, it is worthwhile to inquire as to whether it is the lure of an easy way or the realization of an only way. One of our problems here is the oversimplification of a false dichotomy. Evaluation need not be all by objective or all by subjective means. Indeed, a given evaluative effort need not be entirely objective or subjective. We are actually not adverse to mixing these approaches although the mixture usually takes place without conscious awareness. It is fairly common, for example, for educators to evaluate student effort subjectively and then place these subjectively

derived data in a very precise mathematical computation process to determine an overall grade. Frequently both students and teachers feel more comfortable behaving in this fashion. Any doubt concerning this would be readily dispelled by noting the reaction of both students and colleagues should some teacher (of creative writing, perhaps) announce, "All my grades are subjective so I'll pay no attention to them at the end of the course but just consider each student during a moment of reflection to determine how I feel about that student and then put down a course grade." Similar mixtures occur elsewhere in society as in sophisticated opinion polls which seek to collect as objectively as possible insights into subjective attitudes, or the subjectively motivated decision to select only a portion of objectively gathered data for a report that may influence governmental behavior. The mixing of these elements so often viewed as dichotomous can be effected, of course, with varying degrees of skill. Perhaps what it boils down to is a need to approach objectivity in the use of subjective judgments or to test subjective judgments against some sort of acceptable standard.

How can we maximize the credibility of subjective measurements and judgments? In asking this, we should be as much concerned with our own understanding as with the persuasion of others. There are a variety of possibilities, some of which should be discussed here simply to vivify the directions in which to turn. A few examples should be

sufficient for this purpose. First, people who are to make subjective judgments can be trained in doing so. It is not difficult, for one, to train people to become more observant. We can also seek to determine in advance the elements that are most likely to indicate effectiveness. Such a determination can be made by a variety of people so that the particular attitudes of the person doing the observation can be tempered by the perceptions of others concerning what is worth looking for during observation. Second, as just suggested, the judgments can involve input from a number of people. When subjective judgments are numerous and in agreement, they tend to support each other and merit more attention or confidnece. In relation to this, as a third factor, there is the matter of the qualifications of the observer. In evaluating a symphonic concert, the subjective assessments made by a skilled musician would be considered to carry more weight than the subjective assessments of a jack-hammer operator who had never had any musical training. There is some merit to bringing in from the outside recognized experts in the field to make their subjective evaluations. Care must be taken, of course, that such people are both expert and honest. This leads to a fourth factor, that of measurement standards. Given a number of available evaluators, there would be merit in determining whether one of these most consistently agrees with the pooled opinion of the group--or with the opinion of the established authority. A fifth factor is that of the presence or non-existence of a

theoretical base and the degree of sophistication of such a base. By sophistication is not meant simply complexity, although a system which allows for many factors and gradations is, other things being equal, superior to a relatively crude system which accepts only large and obvious distinctions. More fundamentally, a sophisticated theory reflects a current and comprehensive knowledge of the field--of other theory and of practice--and an attention to what would appear to people trained in the field as all the pertinent aspects. There should also be no seemingly outlandish or patently incorrect assumptions. A critic, in other words, should be able to set forth for scrutiny the theoretical assumptions and attitudes which underlie the criticism and careful scrutiny of this material should breed respect for the critic.

Subjective measurement and evaluation may lead to erroneous conclusions. Objective measurement and evaluation may also lead to erroneous conclusions. The great virtue of the objective approach is that it lends itself more readily to testing, to an early recognition of the errors and an identification of the cause of the errors--hopefully facilitating correction and at least diminishing the length of time during which we function on the basis of false conceptions. But the presence of error or the potential for error should not, in either case, cause us to abandon the attempt. We are inevitably forced to live and to work by making decisions based on uncertainties. The task is to limit the

degree of uncertainty. We limit as much as possible. The extent of the uncertainty, however, never determines the need to make the decisions.

Cost

The cost of evaluation must be measured against the cost of being ineffective. The actual justification for most activity which is or may well be ineffective--that is, which is carried on without evaluation--lies in the fact that the motivation to engage in the activitv has little or nothing to do with the goals nominally ascribed to it. A revolutionary business technique which makes a big splash among business circles, for example, may turn out in the long run--of say ten or more years--to be detrimental to the health of the company which introduced it. This longterm assessment, however, may be of no concern to the young man who formulated and pushed the technique if his own objective was that of career advancement in a highly fluid society. For him, effectiveness might be measurable and clear-cut in the promotions received as he moved from one company to another and found himself at the end of eight years in a highly attractive position within a company quite unrelated to the one in which he had established his visibility as a bright young executive. A host of activities, including educational ones, are maintained for the satisfaction of some need of those who maintain them rather than for the benefit of those presumably served by them; in such cases the measurement of

effective impact on those presumably served is essentially irrelevant. If a program merits existence, then, it merits evaluation. The cost must be consistent with resourses available for the program; that is, evaluation must be considered an integral part of the program. When limited resources are available for the program, there will naturally be limited resources available for the individual parts of it--including evaluation. At this point, attention should be drawn to internal priorities. There are times when the ability to do one thing is dependent on the ability to do something else. There are times when part of a program can keep going on its own momentum once it is put into motion and the process of putting it into motion and getting it up to a certain speed is recognized as having top priority. There are times, in short, when any single element of a total program may be deliberately and consciously left unattended for a time. This can happen to evaluation also. But the lack of attention must be conscious, deliberate, comfortably accepted as a justified expedient, and above all brief. It is also important to recognize that evaluation deserves, fully as much as other parts of the program, the ingenuity, energy, and self-sacrifice that enable important work to be done in the face of all sorts of obstacles and deficiencies.

As a final word on evaluation, I would raise a question as to what its main thrust should be--once the barriers to

doing it have been overcome. I raise the question as a pretext for supplying an answer I consider of great importance. Too much time is devoted to assessing total effectiveness. Once this is established to our satisfaction it is wasteful to maintain attention on this matter or to stop making evaluations. The main concern--and the most fruitful and exciting concern--should be the evaluation of contributory segments. This will enable constant experimentation, constant development of better and more effective means of achieving what we are after. The ideal is to get to the point of replacing good techniques and methods with those which are better. It is also wise--in thinking of constant experimentation--to recognize that not only the program is subject to change; the people we work with are also changing. All of which means that what was good or better yesterday may not be so tomorrow. Evaluation, therefore, is a constant process--truly an integral part of every program.

A Beginning Bibliography

Durland, Frances Caldwell, Creative Dramatics for Children, Kent, Ohio: The Kent State University Press, 1952, 1975.

McCaslin, Nellie, Children and Drama, New York: David McKay Company, Inc., 1975.

Siks, Geraldine Brain, Creative Dramatics, New York: Harper & Row, Publishers, 1958.

Spolin, Viola, Improvisation for the Theater, Evanston, Illinois: Northwestern University Press, 1963.

Tyas, Billi, Child Drama in Action, New York: Drama Book Specialists, 1971. (Originally published in Canada by Gage Educational Publishing, Limited, 1971.)

Way, Brian, Development through Drama, New York: Humanities Press, 1967 (by arrangement with Longman Group, Ltd., England).

COLORADO CARAVAN

Notes for Teachers

"INNUIT" : A Program for Elementary Schools

"INNUIT", or Eskimo Life and Legend, is designed to stimulate the interest of children, from Kindergarten through sixth grade, in the life-style of a rare culture: the Innuit (Eskimo) people of the far north.

A team of six actors, through actions (largely mime) and words, creates a simplified version of a group of Innuit people at play. They begin by engaging in some of the games played by these people, then go on to present one or two of their dances. They tell two or three popular Innuit stories entitled "The Story of the two Sisters who Earned their Husbands" and "The Story of the Giant and the Man." They use a story-telling method of the Innuit people: a narrator (who is usually one of the characters in the story) introduces and tells parts of the story while others mime the actions and engage in short soliloquies and dialogue.

The presentation takes place "in the round", i.e., in a circular area of about 20' diameter, with the children sitting on the floor in circles around this central area. One aisle is needed, about 4' wide. The environment may be small or large, depending on the number of children to be accommodated. No special lighting or other technical facilities are used. The children are invited to become involved in the action. It is best to have the smallest children in front. The presentation lasts about thirty minutes.

The program is self-contained. However, its impact and value can, we suggest, be much increased if it can be made a part of some degree of continuity in the children's experience.

What follows, therefore, are some suggestions as to how some continuity might be provided. We have found that the program has made perhaps its greatest contribution when it has occurred in the context of a fairly substantial "unit of study" on various world cultures, particularly of course on the Eskimo people. However, this might well not be practicable, and would not easily apply to the curriculum for the younger children.

Nevertheless, at least some sort of preparation for the program would be valuable, even if only a brief mention by the teacher to her class of some of the salient features of where and how the Eskimo people live. For the teacher who wishes to provide a more extensive background, sources of material follow.

The rest of these notes then offer suggestions for follow-up activities. We feel that the program can spark off many such activities, and our list is by no means exhaustive. The children themselves should be able to add some more, in line with their special interests. Again, however, any such activities might not be practicable, if only because of lack of time. This will not negate the value of the program. But, obviously, more will be gained from the program if it is "used" as much as possible.

Suggestions for Preparatory Activities

1. Reading

The Teacher might read excerpts from, and/or provide children with access to, the following books:

1. Seasons of the Eskimo - A Vanishing Way of Life, photography and text by Fred Bruemmer, New York Graphic Society, Greenwich, Conn. This is an excellent photographic study, depicting the Eskimo's way of life.

2. Eskimos, by Kaj Birket-Smith, Crown Publishers, Inc., New York. Few photographs, good informative reading.

3. Book of the Eskimos, by Peter Freuchen, The World Publishing Company, Cleveland and New York. Informative, easy reading, few photographs. Also by the same author,etc. Arctic Adventure.

4. Games of the North American Indian, by Stewart Calin, Dover Publications, Inc., New York.

5. Eskimo Poems from Canada and Greenland, by Tom Lowenstein, Allison and Busby Limited.

6. Eskimo Folk-Tales from Alaska, by Charles E. Gillham, The Batchworth Press, London. A book of simple stories, illustrated by an Eskimo girl. This would be a nice book to read to the students.

7. My Eskimo Friends - "Nanook of the North", by Robert J. Flaherty, Doubleday (Garden City) and Page & Company (New York). A few, very interesting photographs by the man who filmed and produced the movie "Nanook of the North"; unusual information.

8. I Breath a New Song, by Richard Lewis or Oonark. Poems for elementary.

2. Films

Screening of films provides excellent stimulation of interest and vivid information. District audio-visual media centers might have relevant films. The educational media center of the University of Colorado has these films:

1. Nanook of the North B59360-1
2. Eskimo Artist Kenojuak B27260-1
3. Eskimo Hunters Northwestern B 27295-2

Further information can be obtained from the Audiovisual Center at the University of Colorado, attn. Ms. Louise Riddle.

3. Photographs, drawings, etc.

Audio-visual resources centers for school districts should have material. Children might have material at home.

4. Realia

Most likely source would be from children's homes.

Suggestions for Follow-up Activities

The Caravan provides follow-up activities (the "workshop") immediately following the "Innuit" presentation. It is helpful if teachers observe these

activities, so that they can repeat or extend, later on, any which they think are specially useful. Should the teacher wish to join in doing the exercises with the children, the Caravan facilitator welcomes this very much. Usually the workshop takes place in each class's own room with desks and chairs moved sufficiently to provide some open space for movement.

The workshop can last any time up to about an hour. While we hope that much can be achieved in this time, more extensive values can be obtained through further exercises after the Caravan has left. What follow are some suggestions as to what these could be. These exercises are, for the most part, specifically related to what has been initiated in the "Innuit" presentation. For a wider range of exercises, together with a comprehensive treatment of the educational theory underpinning this work, we suggest such books as:

Durland, Frances Caldwell, Creative Dramatics for Children, Kent, Ohio: The Kent State University Press, 1952, 1975.

McCaslin, Nellie, Children and Drama, New York: David McKay Company, Inc., 1975.

Siks, Geraldine Brain, Creative Dramatics, New York: Harper & Row, Publishers, 1958.

Spolin, Viola, Improvisation for the Theater, Evanston, Illinois: Northwestern University Press, 1963.

Tyas, Billi, Child Drama in Action, New York: Drama Book Specialists, 1971. (Originally published in Canada by Gage Educational Publishing, Limited, 1971.)

Way, Brian, Development through Drama, New York: Humanities Press, 1967 (by arrangement with Longman Group, Ltd., England).

A. Individual, small-group and class DRAMA follow-up suggestions.

1. Play any of the games illustrated in the Caravan's presentation.
2. Life for the Innuit people depends very much on their being closely "tuned in" to their environment. Individually, find out how well you are "tuned in" to your environment:

a) Listening. Eyes closed, sitting still, listen to: the sounds outside your room; the sounds inside your room (teachers could add a few); the sound of your own breathing. In each case you might picture what is making the sound.

b) Looking. How many colors can you see in the room, excluding people's clothing? Look carefully at the ceiling. Then close your eyes, and "see" if you can picture it. Open eyes and check. Repeat several times.

c) Touching. With the tips of your fingers, touch: a part of your clothing; the floor; a piece of furniture.

d) Tasting. Imagine you are chewing a piece of your favorite food; swallowing a mouthful of your favorite drink. Try to remember what you had for your last meal: with as much detail as you can, imagine the taste of the various things you ate and drank.

e) Smelling. As with tasting, use imagination or teacher can suggest a series of stimuli either present or imaginary.

Try each of the above exercises again, but from the viewpoint of an Eskimo. Make up and do different stories concerned with using the senses in ways that are important to the story. Share stories in pairs

3. Imagine that you are an Eskimo preparing to leave your igloo to go hunting. Picture the inside of your home. Close your eyes and imagine you can hear sounds from outside the igloo, then inside. Who is in the igloo with you? What are you going to wear to go outside? What equipment are you going to take with you? Fill in any details in your "mind's eye". Now "put on" each piece of clothing. Now "pick up" each piece of equipment you will need. Now leave the igloo. (This could be extended for as long as desirable.)
4. Individuals mime any of the activities used in the presentation, or any other activities which the children or the teacher might suggest.
5. As an extension of No. 3, pairs mime activities.
6. Building on Nos. 3 and 4, groups of different size mime activities.
7. Someone describes one of the more complex activities, thus introducing the element of narration.
8. Children make up a story, either by writing or discussion, and, using such mimed activities as have been tried out, the story is dramatized, using a narrator (the teacher could be the first narrator).
9. Here are some activities which could be ingredients of stories: an expedition with the dog sled; hunting: seals, fish, caribou, bear; building an igloo; skinning animals; preparing food; building an umiak; visits among families.
10. Class could present their "Innuit" program to a wider audience.

B. Writing

A number of the suggestions given above could be useful for creative writing exercises. Other suggestions are:

1. Assuming he can write, imagine you are an Eskimo writing his diary one evening.
2. Write a letter which might be written from one Eskimo to another.
3. Write a paragraph of an Eskimo's words of advice to his son or daughter who is the same age as you.

4. As a newspaper reporter, write a story with the headline:
"Disaster Strikes Eskimo Settlement"
"Tulimark Comes to New York" (or your town)
"American Seal Hunters Depriving Eskimos of Food"
"The Trading Post: Blessing or Tragedy for the Eskimos?"
"Rare Eskimo Carving Found"

5. Write a short poem suggested by anything you saw in the Caravan "Innuit" program.

6. Write a different ending for any of the stories in the Caravan presentation.

7. Write a descriptions of Eskimo games.

8. Write a story about any of the topics suggested in the Drama section.

9. Explain the "moral" underlying the first little story presented about Qiitug and how he was defeated.

10. Linked with art, make your own strip cartoon about the adventures of an Eskimo boy or girl.

C. Painting and Drawing

1. Paint or draw a picture of a scene from any of the stories suggested above.

2. Paint or draw a scene from the Caravan's presentation.

3. Draw a "photograph" to accompany any of the newspaper stories suggested under "Writing".

D. Modelling and Making.

Simple representations could be made of such things as an igloo, an Eskimo fishing, an Eskimo "Village", or a scene from a story.

Teacher's Evaluation Sheet

In order to help us assess and improve our programs, could you spare a few minutes to answer any or all of these questions? Please return to: Professor M. Cobin, Department of Theatre and Dance, University of Colorado, Boulder, Colorado, 80302.

1. How well did the program capture the children's interest?

2. How suited was it to the age of your children?

3. Was it too long? Too short?

4. Would you have wanted more explanation before the program began? If so, of what nature?

5. Do you think the "in-the-round" staging was effective?

6. Could all your children see everything clearly?

7. Could they hear everything clearly?

8. Which, if any, actors were not clearly audible?

9. Which part(s) of the program were the most interesting to you and/or the children?

10. Which parts(s) were less interesting?

11. Can you comment on the values of the workshop?

12. How well do you think this Caravan presentation succeeded in its goals of:
    a) providing a stimulating experience of theatre

    b) kindling or expanding interest in Eskimo life

13. Would you gladly have the Caravan visit again?

14. What culture or people would you like to see presented? Or, would you prefer a theatrical experience not grounded in the presentation of another culture? If so, what kind of theatrical experience?